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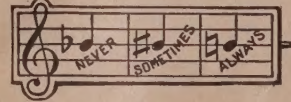


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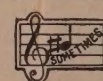
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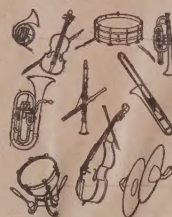
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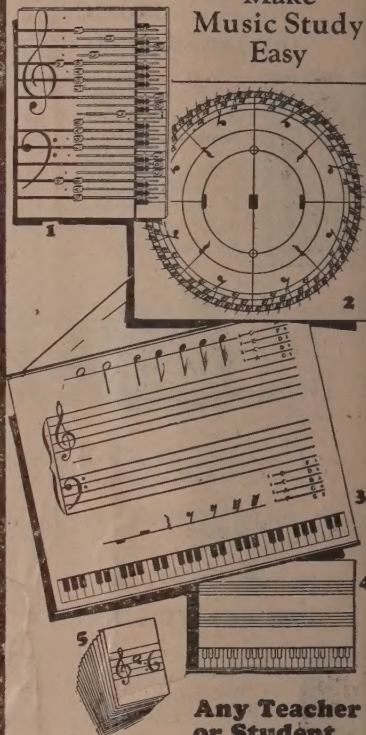
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How to Get More Pupils

(Continued from
preceding Page)

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all." We could cite hundreds of instances of very famous men and women who have been equally enthusiastic over the value of musical training.

Many of our foremost men of today are practical musicians, some highly accomplished. Both of the heads of Congress during the Coolidge Administration, Vice-President, Gen. Charles G. Dawes, and the Speaker of the House, Hon. Nicholas Longworth, could, if necessary, earn their living through their musical ability. Among the noted musical public men of today are Benito Mussolini, Earl Balfour, Premier Painleve, Alfred Einstein, Dr. Frank Crane, Ralph Modjeski, Charles M. Schwab, Owen Wister, Cyrus H. K. Curtis, Rupert Hughes, Premier Ignace Jan Paderewski. The list could be extended by scores.

These men recognize in the study of music enormous educational value as applied to the practical workings of the human mind in ordinary problems of life. Music, when properly studied under a trained teacher:

- 1 Intensifies the Powers of Concentration
- 2 Promotes Accuracy
- 3 Coordinates Mind, Muscles and Nerves
- 4 Develops the Memory
- 5 Quickens Mental Activity
- 6 Encourages Self-Expression
- 7 Develops Poise
- 8 Enriches the Taste
- 9 Brings Greater Joy to Life

In addition to these all-important life factors, music is of enormous social value, of real importance in providing a wholesome mental and spiritual means of keeping one's leisure time profitably employed.

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Thousands of enlightened American parents have come to look upon music study for their children not merely as an entertaining accomplishment, not merely as a matter of family pride giving the children the distinction of culture and refinement; but as an unsurpassed opportunity to afford them a training, - mental, artistic and spiritual, which will develop qualities enabling them to compete with the real leaders of the future.

The undersigned will be pleased to confer with you upon this important matter.

Very cordially,

EVELYN MAY DAVIS
2834 ACKER AVENUE
MILESVILLE, OHIO

An Open Letter to Parents:

The nation-wide discussion of the "new day of liberty for youth", which, during the last few years has produced types that our grandparents would not have thought credible, is a subject in which all parents are mightily interested. It involves in fact our greatest home problem.

On the whole, there have developed with the new type many wholesome benefits which, if not offset with dangerous temptations, may result in a new and better race of Americans.

The temptations, nevertheless, which have come with radical changes in our laws, our customs, our dress, our amusements, and our means of transit, have in many cases been the cause of ruining the chief assets of American homes, - our children.

This letter is frankly designed to bring to your attention the unusual advantages of the study of music in stabilizing and expanding the minds and characters of children, of young men and women, and at the same time, its value in holding their interest to the home.

The late Dr. Charles E. Eliot, former president of Harvard University, was a most enthusiastic protagonist for music, claiming that "Music is the best mind trainer of them

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music



ARTUR RODZINSKI

ports were received with immense enthusiasm.

An American Opera, "Namiko-San," by Aldo Franchetti, with Tamaki Miura in the title rôle, is to be in the regular repertoire of the Manhattan Opera Company which is to make a tour of the states.

Paris Will Hear this month the 1780th performance of "Faust," the 616th performance of "Samson and Delila," the 280th of "Tanhauser," and the 100th of "Herodiade." Along with these the Opéra Comique announces the 900th performance of "Lakmé," the 783d performance of "Werther," the 680th of "Louise," and the 500th of "La Bohème."

The Chicago Woman's Symphony Orchestra, with Elena Moneak as conductor, opened its season with a concert on September 28, before the Woman's Club of La Grange, Illinois.

Pauline Apel, for thirty years the servant and secretary of Franz Liszt, died on September 20th at Weimar, Thuringia. Eighty-eight years of age, she was known to multitudes of visitors as the caretaker of his home which is kept just as he left it at his death in 1886. In it are many gifts which the great pianist considered too costly for use, among them being one hundred pipes which never have been lighted.

Beethoven's "Missa Solemnis" has been already a feature of the New York recognition of the centenary of the great master's death. The great symphonic mass, which Beethoven himself is said to have declared to be the finest of his works, was given on October 31, at the Metropolitan Opera by the choral forces of the Society of the Friends of Music, and the Philharmonic Orchestra, with Arthur Bodansky conducting.

M. P. Moller, veteran organ builder of Hagerstown, Maryland, has received the honorary degree of Doctor of Music, from Susquehanna University of Selinsgrove, Pennsylvania. This is probably the first instance in America of a similar degree conferred on one whose first interest has been in the making of instruments. But why not? Is there not as much art in the construction of a great organ as in the playing of it?

Dusolina Giannini, the most sensational dramatic soprano that "The States" have produced in many years, has won a triumph in Berlin, as *Aida*, receiving no less than twenty-five recalls at her appearance on September 28.

For the First Time in the history of the Paris Conservatoire, the first prize for piano playing has been recently won by an American, Beveridge Webster, of Pittsburgh, where he was born in 1908.



FORTUNIO GALLO

he inception of this artistic enterprise to the present.

Bechstein Concert Hall, hallowed in Berlin musical annals, was recently reopened with a concert for which Julia Culp was again her voluntary retirement. When originally dedicated in 1892, the soloists of the our initial concerts were those musical giants, Johannes Brahms, Anton Rubinstein, Joseph Joachim and Hans von Bülow.

The Philadelphia Grand Opera Company gave for its inaugural performance, on October 28, at the historic Academy of Music, Verdi's "Aida," a work whose music and pageantry have made it an almost indispensable of such festive occasions. And be it said that at this time the Quaker City's new organization, which has the potent bulwark of both social and business backing, gave promise of a brilliant future. Fulgenzio Guerrieri led the vocal and orchestral forces through an energetic and inspired interpretation; while Vera Cortis as *Aida*, Marta Wittkowska as *Amneris*, John Dwight Sample (an American tenor from the La Scala, making his American début) as *Rhadames* and Chief Caupolican (the South American Indian baritone) as *Amonasro*, each won plaudits. Also, Azenara Alexeyeva and Holger Alexeyev-Mehner created enthusiasm in their American début as première danseuse and premier danseur of the ballet.

Karl Krueger, formerly conductor at the Vienna Opera and lately of the Conservatoire Orchestra of Paris, has been called to the post of conductor of the newly organized Seattle Symphony Orchestra.

The European Visit of the Philadelphia Orchestra which had been rather widely announced some months ago, has lately been abandoned. As a reason it is said that those who visited across the seas, to make preparations for the tour of the orchestra which many consider to be the greatest now in existence, found conditions unfavorable to a successful consummation of the enterprise.



Mrs. F. S. COOLIDGE

while a composition by N. Berezowsky, a young Russian also not yet out of his twenties, had its world première.

Music Students are Twenty-Five Per Cent More Efficient than children who never have taken any music lessons, has been determined by exhaustive analysis of grades of the Springfield, Missouri High Schools. After making a study of the three thousand four hundred and seventy-eight students of the High and Junior High Schools, "Music study was discovered not only to improve the grades, but also to act as a mental stimulant."

The Westminster Choir of Dayton, Ohio, began on October 28 an extended tour of the eastern states. This organization ranks among the leading ones of the world in its *a cappella* singing, and it is a brilliant example of what a group of enthusiastic amateurs, devoted to a high ideal, can accomplish in the way of high art.

A Statue of Massenet has been placed in the Luxembourg Gardens of Paris, so justly famous for their beauty. The monument stands near those of Chopin, Verlaire and Hederica; and on its base are sculptures of "Cendrillon," "The Juggler of Notre Dame," "Marie-Madeleine" and "Werther."

The Music Teachers' National Association will meet in their semi-centennial convention at Rochester, New York, December 28-30. Arrangements have been made for the discussion of many questions of vital interest to teachers in all branches of the profession, these meetings to be conducted by leaders in their respective lines of thought. Elaborate preparations have been made for the entertainment of those in attendance, and everything points to one of the greatest meetings in the history of the organization. Further particulars may be had by addressing the secretary of the Association, Donald M. Swarthout, University of Kansas, Lawrence, Kansas.

La Scala of Milan opened its season on November 15, with a gala production of Verdi's "Don Carlos." Difficult is the problem of catering to operatic tastes, when such a work remains a favorite in many European operatic centers but was practically discarded many years ago in both England and America.

"La Vestale," one of the most spectacular of operas surviving from the classic period, was wisely chosen by impresario Sati-Casazza for the opening performance of the Metropolitan Opera Company of New York, on November 1st. Rosa Ponselle, brilliant American dramatic soprano, was given the honor of interpreting the leading rôle. This has been one of the most notable "revivals" by the Metropolitan in recent years, first because of the age of the score, and, second, because of its spectacular qualities.

A Tomb for Erik Satie is to be erected on the spot where the remains of the composer repose. A fund for this purpose has been raised by memorial performances in Paris and London, of his works (some of them unpublished.).

A New Prodigy, Eileen Joyce, has been discovered in Westralia (West Australia). Percy Grainger, who has been touring the Southwestern Continent, writes most enthusiastically of the youthful wonder: "She is in every way the most transcendently gifted young piano student I have heard in twenty-five years." She was expecting to have advanced study in Europe, but Mr. Grainger has strongly advised that she take up this work in America instead.

\$7500 in Musical Prizes have recently been awarded in the Segqui-Centennial Competition. Karl Siebeck of Brunn near Vienna received \$3000 for his opera, "Toni;" the symphony prize of \$2000 was divided between Herman Erdlen of Hamburg, for his "Passacaglia," and Gustav Strube of Baltimore, for his "Symphonic Fantasia;" the choral prize of \$2000 was divided between Henry Hadley of New York, for his "Mirtill in Arcadia," and Jacob Weinberg of Jerusalem, for "An Evening in Palestine;" the prize of \$500 for an *a cappella* suite went to T. Frederick H. Candlyn of Albany, New York, for his "Historical Suite;" and the judges found no work submitted that was considered worthy of the prize of \$2000 for a ballet. Thirty-four operas, fifty-eight symphonies, eleven choral compositions, thirteen ballets, four pageants, one masque and eighteen *a cappella* suites were submitted in the competition.



CASPARO

"The Singing Biennial" Convention of the National Federation of Music Clubs is to be held in Chicago, April 16-23, 1927. Dr. Charles N. Boyd has been chosen as National Chairman and will conduct the Great Massed Chorus, for which "Singing Delegates from Every Club" has been made a slogan. A "Biennial Souvenir Choral Collection," in a beautifully bound souvenir volume, is being published especially for the occasion. The main objective of the Federation is to "stir up the whole country to a great revival of choral singing."

Three Eminent French Musicians, Louis Vienne, organist of Notre Dame, of Paris, Marcel Langueituit, organist of the St. Gothard Cathedral of Rouen, and Marcel Herbert, cellist, will visit United States during the present season. They come primarily to appear in conjunction with the Chamber Orchestra recently organized by Rodman Wanamaker and to play the wonderful organs of the great Wanamaker stores of New York and Philadelphia.

Opera on the Pacific Coast is flourishing. Both San Francisco and Los Angeles already have had two-week seasons by an inter-city plan which enables them to command the services of leading artists and conductors. The movement has sufficient interest to have attracted Mr. Otto Kahn of the Metropolitan Opera Company to be present and to speak on the opening night at San Francisco.

A Carillon of Forty-Seven Bells has been presented to the First Methodist Episcopal Church, of Germantown, Pennsylvania, by William H. S. Sheldermine in memory of his son. The set of bells will have a compass of four chromatic octaves and will require a carillonneur.

Two Parterre Boxes of the Metropolitan Opera House recently changed ownership, Robert S. Brewster acquiring the one owned by the late August Belmont, and Frazier Jelke becoming owner of the William K. and Harold S. Vanderbilt box. Ownership of a parterre box carries with it possession of a thirty-fifth interest in the Metropolitan Opera and Real Estate Company; and but eleven of them have been sold in the forty-three years of Metropolitan history.

Dr. Augustus Stephen Vogt, who raised the Mendelssohn Choir of Toronto to a world famous choral organization, passed away there on September 17, at sixty-four years of age. He had resigned in 1917 from the leadership of this organization in order that he might devote his entire time to his duties as Director of the Toronto Conservatory of Music. He was the son of a Baden organ builder who had made his home in the Ontario capital.

The "Old Vic" of London, where the experiment of grand opera well given at eighteen cents admission has proven a conspicuous success, opened its season on September 16, with a performance of "Lohengrin."

The One Hundred Dollars, W. W. Kimball Prize, offered by the Chicago Madrigal Club, D. A. Clippinger, conductor, for the setting in madrigal form of a given poem, has been awarded again to Louis Victor Saar, which is the third time he has taken this prize, with honorable mention in two others of their competitions. For this year Miss Frances McCollin, of Philadelphia, received the honorable mention.



L. V. SAAR

Howard Hanson's "Pan and the Priest," a symphonic poem, had its world's première at a recent Promenade Concert in Queen's Hall, London, under the baton of Sir Henry Wood. This was the third American work to be heard there this season, where but a few years ago they were all but unrecognized.

(Continued on Page 965)

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

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Your Conservatory has received considerable advertising through me, as my Junior Chorus recently won first prize in the Interscholastic League. They competed with seven schools—three of which are large independent schools. I feel that much of my success is due to Mrs. Clark's course in Public School Music.

MRS. ELSIE V. POST, Glen Flora, Texas.

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THE ETUDE

DECEMBER, 1926

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VOL. XLIV, No. 12

The Bells of Christmas

When the final curtain boomed down upon the Great War there were those blind enough to say that never again would the Bells of Christmas have the same meaning to the world.

The war-makers had proven their power. Brotherly love was a joke, when dollars, francs, marks and pounds were at stake. What was the lesson of Gallipoli, of Verdun, of Ypres, of Chateau-Chierry? Christianity was a failure, a farce, a laugh. Thereafter Christmas Bells and Christmas Carols would fall upon deaf ears.

Right thinking folks found such pessimism sickening. They knew that the world had been boiling in the great crucible of Fate and that from this would surely come far finer metal than we had ever known. Certainly, in the meantime there would be the scum of crime, vice and hate, but all those enemies of life would pass with the years.

Gradually, as the fires are smouldering and the great mass of molten humanity is simmering, we behold that more and more the finer virtues, the glad and noble ideals, the music of joy and of love, are being reclaimed and the baser elements eliminated.

Out of the Master Refiner's moulds come new Bells of Christmas, ringing more joyously than ever.

New Bells of Christmas everywhere! Can't you hear them pealing the same old glorious song of Bethlehem, with greater sweetness, greater richness, greater power, greater ecstasy than any music the world has ever heard!

"Peace on Earth—Good Will to Men!"

Merry Christmas to Everyone!

A Moulder of Thought

A PHILOSOPHER is one who by virtue of the virility, the originality and the humanity of his thought molds the thoughts of others. Henry T. Finck, whose passing is noted on another page of this issue with a forecast of his last work, was something far more than a mere chronicler, a reviewer of musical events. He was a philosopher who for the better part of his life made music his principal field.

His earliest works, in fact, dealt with the very romantic subject of the philosophy of love and had nothing to do with music. Even after he entered the musical field and started to contribute so enormously to the cultivation of musical taste and knowledge in this country, he could not fail to write upon numerous other subjects embracing a large range of human experience.

During the entire life of *THE ETUDE* Mr. Finck was an active and valued contributor. For the past few years he was in very poor health and therefore his contributions were not so frequent. He had the quality of investing any musical subject with remarkable human interest. You could not help reading Mr. Finck's articles; and when you had read them you were in the possession of knowledge of permanent value. Most of these articles are fortunately preserved in his remarkable book, "Musical Progress," than which there is no better panorama of musical taste and appreciation in America during the last fifty years.

To have been an intimate personal friend of this great philosopher, the editor counts as one of the richest human and educational assets of his career. Living in his home, and having him and his extremely able wife as guests, were rare privileges. During many long tramps in the mountains of Maine we came to know Henry T. Finck, the man. We learned of his charming, equable disposition. We learned of his sincerity, his unselfishness, his wit, his encyclopedic knowledge, his astonishing versatility. We found out why during his entire lifetime he won the strong admiration of many of his foremost contemporaries in numerous widely separated fields.

We cannot regard his passing at the age of seventy-two as a loss to American musical culture, but rather as the culmination of a rich and beautiful contribution to art and philosophy, not only in our own country but in the world at large.

Mars' Scars

THAT Germany suffered terrifically from the slaughter of its man power is a fact too recent in history to be commented upon. France, Italy, England, Austria, Belgium and America, alike made their human sacrifices in numbers so vast that even after ten years we cannot contemplate them without horror.

We cannot, however, help feeling especially deep pity for the thousands of European musicians of advanced years who had no part whatever in the War but who have been brought to penury and are still in terrible straits. Our office is flooded with letters from men and women of distinction who have made notable contributions to our art but who are now actually without the necessities of life.

One letter from a great opera singer, the wife of a world famous conductor, runs, "I am actually without shoes, my feet are upon the ground. My best coat is twelve years old. I am too weak to do anything to help myself even if it were possible for me to get pupils to teach."

Another from the wife of a famous composer whose compositions have been played by thousands of American pupils, runs, "We have been obliged to sell our Bechstein and the furniture has been going out piece by piece in order to keep us alive. Can't you please help?"

THE ETUDE has been helping through all the agencies it has been able to solicit. But of course we cannot assume the care of many in cases of such vast need.

We know that this is a poor time to ask Americans to help

Europeans. Europe has not shown a particularly noble spirit since the war, in face of the millions and millions that have been sent by big-hearted Americans. Those who have been jealous of our prosperity have impugned our ideals and, with very bad grace, have laughed at Uncle Sam despite the fact of his willingness to help those in distress. Yet, it seems to us that this is the time to show our bigness of spirit and realize that people in dire trouble are not accountable for what they do or say. This is no time for us to forget the humanity of the situation. There are our fellow musicians in Europe literally at starvation's door. If there are readers of *THE ETUDE* who can include these unfortunates in their Christmas love with a small gift we shall be glad to forward any funds received to assist a great number of genuinely worthy cases that have been reported to us by reliable authorities.

We are pleased to say in this connection that the Trustees of the Presser Foundation have in the past sent many thousands of dollars over seas to help needy cases in France, Germany and Austria, and are continuing to send funds.

Address your contribution to

"The Etude" Christmas Cheer Humanity Fund.

A great number of small contributions is better than a few large ones. *ETUDE* readers have always been large-hearted. They contributed to the care of the dying Moszkowski nearly one thousand dollars. We are proud of the fine generous spirit of *THE ETUDE* family.

Musical Pyrotechnics

WHEN the editor was a very little boy indeed, he stood upon the roof of his home on Columbia Heights in Brooklyn, New York, and saw the great fireworks display that marked the opening of the Brooklyn Bridge. Whether he has seen more wonderful fireworks since then he does not know; but certainly none made a more brilliant impression.

One of the set pieces was Niagara Falls in fireworks. From tower to tower the faucets of fire were turned on until the whole East River was agleam with the gorgeous spectacle. Many years later he saw Niagara Falls in reality, under the illumination of powerful search lights. The pyrotechnical Niagara that sparkled so brightly in memory then became a toy, a penny Roman candle in comparison.

Really the difference between real music, that is, music that is built organically—developed as are all great artistic creations—bears about the same comparison to purely pyrotechnical music as the Brooklyn Bridge gun-powder waterfall bore to the great cataract.

Of course there are compositions that have built into them a pyrotechnic ornamentation which is magnificent. Such a work is the "Ride of the Valkyries" of Wagner or the "Fire Bird" of Stravinsky. There is a vast difference between these compositions and those which are merely incrustated with musical pin-wheels and rockets.

In this issue of *THE ETUDE MUSIC MAGAZINE* our readers will find a lesson by the great pianist Richard Burmeister upon the Liszt *Polonaise in E Major*. We know of no finer specimen of what we have termed organic musical fireworks than this composition. That is, it is no mere artificial contraption built to amaze, but a real work of art organically and logically developed from an incandescent central theme. There is no part that is dispensable and there is nothing about it that seems to be added merely for transient effect. It fairly leaps in sparkling beauty from the keyboard under the hands of the accomplished pianist. These lessons, which have appeared in *THE ETUDE* from time to time, are the serious product of master pianists and are written with an attention to details and to artistic effect which makes them invaluable to the student. The Liszt *Polonaise* is the most difficult lesson we have yet presented. If you are not ready to play it as yet, by all means save this special issue until your technic is developed to that point.

The Art of Clarity in Pianoforte Playing

An Interview with the Distinguished English Virtuoso,

HAROLD SAMUEL

Editor's Note

Mr. Harold Samuel was born in London in 1879. His mother was half American. His father was a prominent art dealer. In his childhood, he taught himself to play the piano. In fact, he says it seems as though he always played. His lessons, however, actually started at the age of nine.

He was a pupil of Michael Hambourg, father of Mark Hambourg, of Isaac Albeniz, the great Spanish composer, and of the pianist, Benno Schoenberger.

He then went to study with Leschetizky in Vienna, but owing to illness had to return to England without having had a single lesson. He next went to study at the Royal College in London, where he became a pupil of Edward Dannreuther in piano and of Charles Wood and Sir Charles Villiers Stanford in composition.

He made his debut in 1900 in Steinway Hall in London. At that time he played the *Thirty Variations of Bach* and the *Fantasy of Schumann*. He then devoted a large part of his time to accompanying famous artists; and

it is said that he has accompanied most of the great singers and violinists of the period, at different times.

Finally, his friends persuaded him to concentrate his attention entirely on concert playing, and nineteen years after his first recital he gave another in London. He then attracted a great deal of attention by giving entire week's programs of Bach, playing the unusual things, many of which had been condemned to be used as studies. At that time, the popular numbers of Bach were the *Chromatic Fantasia*, the *Italian Concertos* and the *Organ Transcriptions*.

Mr. Samuel revived the *Suites*, the *Partitas* and other less frequently heard numbers. For years, he has been an enthusiastic and tireless student of Bach. His edition, with Donald Francis Tovey, of the *Preludes and Fugues of the Well-Tempered Clavichord*, issued by the Associated Board, won him the highest encomiums and at once placed him among the most valued authorities on the *Leipzig Cantor's* works.

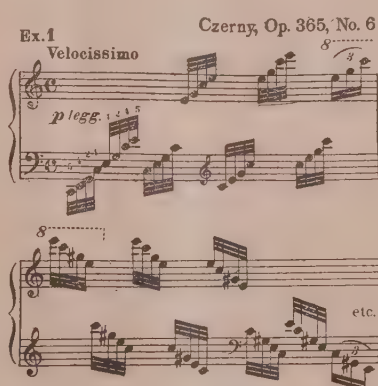
THE ART of clarity in pianoforte playing is something which should immediately interest the student who desires to rise above the mediocre as a performer. This depends not so much upon the material used in every instance as upon the manner in which this material is played. After I had had the good fortune to have a great deal of excellent instruction from experienced masters, it came to me at one time as a revelation that I had not availed myself of certain phases of preparation without which no one could really essay the playing public with any hope of competing with the many very highly trained virtuosos. I realized that I did not even know how to play scales with that facility and distinctness and equality and authority so essential in all good pianoforte technic.

"Scales are the very vertebræ of fine pianistic equipment. The student who has a fear that practice of the scales will make his playing mechanical or stiff, either does not know how to play the scales as they should be played or is using this as an excuse to avoid the hours and hours of careful hand training which are so essential in providing that velvety smoothness and crystal clarity which every fine player should have instantly at his command.

"Therefore, when this revelation came to me, I decided to devote myself almost religiously to the development of this phase of my technic, and I spent eighteen months in the study of scales and scale-like etudes, such as those to be found in *"The School of the Virtuoso,"* by Carl Czerny, Opus 365. Anyone who will devote a similar amount of enthusiastic study to scales and arpeggios, and similar technic, and to Czerny and Clementi, cannot fail to be benefitted immensely.

"In using the Czerny School of the Virtuoso, I always made it a practice to play them at least twenty times, until every possible flaw was washed clean; that is, the composition had to be perfect, and then before passing to another study, I invariably played the study six times in succession without a single error. You may or may not believe it, but it took me eighteen months to get the first exercise in Opus 365 so it was satisfactory to me.

"There is a tendency on the part of a great many people to belittle a work like the *Czerny Studies*. This is to my mind sheer ignorance. They are invaluable. Take for instance, such a study as number six, in which the following example appears:



"There is in this a very great technical difficulty and it exists between the last note played by the thumb in the left hand and the first note played by the thumb in the right hand, in each group at the point

marked with the asterisk. With most players, there is an inclination to let it play a little louder than the other fingers; to accent with it. In a passage such as this, there should be a perfect smoothness and evenness of tone. More than this, the distance in time between these two thumbs as they appear should be identical with the distance in time with every other group of eight notes.

"In order to get my ear accustomed to this, I would play the whole group of eight notes with one hand and then try to imitate it, four notes played with one hand and four notes with the other hand. This I found a splendid drill (but it was a long, long time before I could get it to satisfy myself in every part).

Never Satisfied

"THIS IS another point. In practice one should find it very difficult to become satisfied. Maintain your standards

up to the highest level and do not be content with anything below this level. Your ear should be your hardest critic.

"Dannreuther was in many ways a very remarkable teacher. He had a psychological insight into the development of the pupil that was uncanny at times. For instance, if a pupil were playing a piece and some part went wrong, Dannreuther would not pay any particular attention to that part, but would call the pupil's attention to a totally different thing and get the pupil's mind concentrated on another section of the piece. When the pupil played the piece again, in all probability, the part that had previously gone wrong would be all right. You see, he was employing a psychological trick. Very probably there was lodged in the pupil's mind that a certain part was going to go wrong. When his mind was drawn from that part and concentrated on another, the original trouble disappeared as though by magic.

"Difficult passages are largely passages that you have been telling yourself are difficult. As long as you think a passage is difficult, it will always be difficult. Fear plays an enormous role in piano study. I found this out when I commenced to play records for sound reproducing machines. Pieces that I knew perfectly well and could play correctly were at first very difficult to play because I feared the reproducing machine. After a time, this was entirely eliminated. Really, you make your own difficulties.

Czerny and Bach

"IN STUDYING the Czerny studies and in playing Bach, I have been obliged to realize that the modern love for relaxation, so called (and often misapplied), is not the beginning and the end of the art, as so many smaller teachers who do not comprehend the real meaning of relaxation believe it to be. In the playing of the Czerny studies and in the playing of Bach, I am a strong advocate of letting the fingers do the work obviously intended for them; and in this I am sure the most experienced performers and teachers will agree that the subtlety and finish and character developed through the individualization of the fingers is reflected at its best, even in the most delicate passages of Chopin, Schumann or modern composers such as Ravel and Debussy.

"The foundation may be in scales and arpeggios. What do I mean by the finger 'working?' I mean that the finger itself should be trained to operate by its own muscular action. The finger drops on the key and plays the key. I mean by this the arm weight should not in this kind of a drill rest on the hand. The hand should not bear the weight of the arm. The arm



HAROLD SAMUEL

should support itself. In this way, the hand is left absolutely light and ready for any stress that may be necessary, such as bringing out a subject. I am fully acquainted with the necessity, on given occasions, of arm relaxation, but this to my mind should be employed in its right place for special purposes and is not always advantageous in every conceivable phase of pianoforte playing.

"In bringing out a subject, a certain amount of arm weight is desirable, but it should not be abused. The lighter the hand upon the keys, the less arm weight will be necessary to insure finer results.

The Light Hand

"THE WHOLE thing may be summed up by saying that it should be the desideratum of the student to secure as light a hand as possible in rapid finger or passage playing. The main trouble is that some great teacher brings out a splendid theory in connection with such a thing as arm weight and relaxation and then a great many underlings, who do not understand the principles, principles that are often very involved, attempt to pass on this theory in ex cathedra fashion, assuming that unless the work is done in this way everything is wrong.

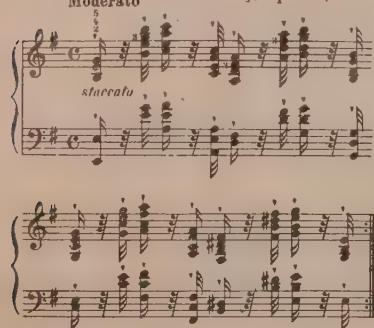
"Let us make, for instance, another return to our venerable Czerny. Take exercise number seven. Here we have an exercise in chords. It is to be played moderate and note that it is also *legato e ben marcato*. This is largely a study for the finger as well as forearm and should be played with distinctive finger action. It is a most valuable study at the very start.

Ex. 2 Moderato Czerny, Op. 365, No. 7



"You will realize that the fingers must be watched for poor finger action, in order to secure that exchange of tone at the right note, to enlist a beautiful legato. On the other hand, at the bottom of the passage, there is a distinctive hand touch with very staccato notes in which the hands should be held with extreme lightness, but even here, the quickness in changing the fingers denotes the desirability of rapid finger action.

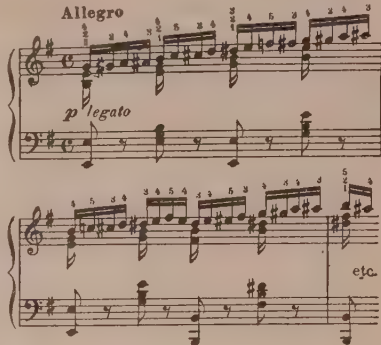
Ex. 3 Moderato Czerny, Op. 365, No. 7



"Now turn to exercise number fourteen. This is one of the most valuable studies

for finger work and deft treatment of the two parts. It is so excellent that I frequently play it now as a kind of tonic. Exercise number nineteen is similarly good for the value of its finger treatment. It resembles very closely the study in A minor of the Chopin studies, called, in America, the Wind Etude.

Ex. 4 Allegro Czerny, Op. 365, No. 19



"Any one who can play the Czerny School of the Virtuoso, and play it with freedom and ease and authority, has made a splendid stride toward the acquisition of the art of fine pianism. Czerny knew these things should be played over and over. In fact, he said in his own introductory, that, in order to accomplish the very best results in the shortest possible time with these studies, a certain number of uninterrupted repetitions is required for each exercise. Experience has taught that by such means the student will arrive at a degree of proficiency in a few months, greater than he could otherwise hardly reach in many years; and the achievement of such rapid advancement readily warrants the exertion and devotion demanded. Thus spoke the teacher of Franz Liszt and of Theodor Leschetizky.

"As I have said, the art of clarity in playing the piano is based very largely upon the sense of clarity in hearing. We must train our ears to listen to 'microtonic' differences in tone, time and rhythm. Somehow daily study in scales and arpeggios seems to have a very wonderful effect in straightening out our mental capacity to listen as well as play. The scales are just as important to the student as the 'daily dozen' to the man who desires to keep fit through exercise. As I said before, one should never fear that scale playing will produce mechanical playing. The pupil who has this fear is hardly worth considering as a pianist. It must be a very delicate, not to say poor, kind of art that will be injured by scale and arpeggio playing rather than being benefitted by it.

Self-Test Questions on Mr. Samuel's Article

1. What are the vertebrae of the pianist's equipment?
2. What is the valuation of Czerny studies?
3. How did Dannreuther correct a weakness?
4. What is meant by a finger "working?"
5. What is the base of clarity in playing?

Teaching the Adult Beginner

By Arthur Schwarz

SO FAR as has been ascertained, there never has been a really sensible consideration of the adult beginner. On the one hand there have appeared rhapsodies about the spiritual need of music, the everlasting pleasure to be derived from its study—an obvious platitude, since everybody, excepting a relatively few, loves or can be taught to love good music; and, on the other hand, a great deal of nonsense relative to psychology in its relation to teaching.

Some day a Mencken will brush aside the claptrap of the teaching. But the problem of the adult beginner is the present concern.

First of all it must be realized that the average adult will not study more than two years. In that time the pupil must have been made familiar with the kind of music that most likely will be heard in future years. For one who has studied Clementi, some Haydn, and pieces by Gurlitt, excellent though they are, only to hear "The Rosary," "O' Sole Mio," or "Last Rose of Summer," does not give him half the thrill derived by the one who has studied them. In truth, six months after starting, the pupil should be familiar with numbers like "The Rosary," in simplified form, "Kathleen Mavourneen," "Sweet Genevieve," and numbers that are heard sung by John McCormack and played by Kriesler.

Music That Is Liked

An adult who will enjoy playing a Kuhlau Sonatina for friends is a rare bird; but one who will not enjoy playing, say, "The Rosary," or "Home Sweet Home," is still more rare. The opportunities for giving music to fit the needs of any adult are endless; the Jew may play "Eili, Eili," a melody that aroused the admiration of James Huneker; the Russian may play "The Red Saraffan," used by Wieniawski, in "Souvenir de Moscow."

There are arrangements of the popular operas that one hears at concerts and over the radio. The pleasure that one extracts from hearing music that has been studied, is immense. Hymn tunes like "Old Hundred," and "It Came Upon a Christmas Eve," the one with its melody from Schumann's Nocturne F major—such music may be utilized in the case of the student who likes hymn tunes.

An elderly lady preferred hymn tunes above all music. She learned, and played for her friends, tunes that were familiar to them all. The entire company would start singing when she began playing, and, as the saying goes, "A happy time was had by all." Suppose that lady had studied only some Czerny, a Kuhlau Sonatina, and all the scales? How long and how often could she impose upon her friends?

Another lady, after having studied one year, listlessly played a LeCoupey Etude and a Tarantelle by Heller. She was given "Underneath the Stars." What? A popular song? Well, did not Kriesler make a record of it? Did not Pavlowa dance to the "Glowworm?" Something by Jerome Kern, Victor Herbert? Is "Gypsy Love"

poor music? Tell it to McCormack. Is "Kiss Me Again" inferior to Clementi? Perhaps it is. But ask any adult to play some Clementi for friends and learn how they were bored. Ask the same adult to play "Kiss Me Again," and find out how soon the audience was singing and enjoying the fun.

Having suggested possible music for the student, some short cut to this Utopia may be suggested. And short cut does not mean superficiality, but the elimination of superfluous material. Scales, except where they appear in pieces, are superfluous. Finger exercises are a waste of time. So are etudes.

The First Lesson

The first lesson should familiarize the pupil with the clefs, time and note values, fingering and the formula for the major scales, if one is too attached to the scales to part from them—*presto*. The third lesson should introduce the student to "Home, Sweet Home," or some other easy folk tune. By circumspectly choosing music, the student may be brought to the easier Chopin Preludes.

A list of music given an adult beginner, thirty-seven years of age, is added: "Last Rose of Summer," "Home, Sweet Home," "Sweet Genevieve," "Voice of the Heart," "Martha," "Il Trovatore," "Rigoletto" (with the stories of these operas), "The Rosary," arranged by Loepke, "Barcarolle," "Glowworm," "Minuet in G," Beethoven, "Southern Revels," Morrison, "Gypsy Love," "Babes in the Woods," Schubert's "Serenade," "Humoreske," "Simple Confession."

Here was music that the student enjoyed, more so as she was continually hearing it over the radio, at concerts and at the theatre. It was music she could readily play for friends—a powerful stimulant to study. In short, the student played what she liked, what her friends liked to listen to, what she frequently heard, and what made her study a joy.

Counting for Balking Pupils

By Wilfred E. Despard

"I CAN'T count out loud because I get all mixed up," is the excuse given by 'balky' pupils—usually numbered among those who are weak in time.

The following will in most cases overcome the counting difficulty:

When giving a pupil a new piece or exercise, change places with him. Tell him that he is to be the teacher. Let him explain the time signature in his own way. Now play the exercise for him very slowly while he points out the notes with a pencil, counting out loud as he goes along.

If he should stop counting, stop playing and start all over again.

Then let him take his place at the piano. Point out the notes for him and he will have no difficulty playing and counting at the same time. This plan appeals to children because they like games of "make-believe" and can adopt suggestions best in this way.

THE ETUDE looks forward with joy to the New Year which will be signalized with more and better ETUDE features than ever before. We have been literally ransacking the world for new features. Mr. Preston Ware Orem and Mr. George Pechstein, ETUDE representatives, have just returned from Europe with their cases filled with delightful and inspiring manuscripts. Not to have THE ETUDE for 1927 would be to close the doors to a whole world of the most interesting material ever secured for a musical magazine.—EDITOR OF THE ETUDE

MANY TEACHERS of pianoforte who have been in the habit of teaching the treble and bass clefs separately to beginners, thus: The notes in the spaces of the treble clef are named F A C E, and those on the lines are E G B D F; the notes in the spaces of the bass clef are named A C E G, and those on the lines are G B D F A. This is done without showing the connection between the two, and frequently the teacher is at a loss as to how to teach some of the newer and more modern beginners' books that take Middle C for a starting point and work in either direction.

As practically all the newer beginners' books introduce the notes from this position, the following explanation will be helpful.

One teacher in speaking to the writer was absolutely at a loss how to begin; in fact, she thought it necessary to teach the notes on the bass and the treble clefs as before, and then to teach Middle C. Naturally such an amount of information was confusing to the beginner and the teacher went back to her old way of teaching—until she was shown how to overcome the difficulty in a new way. Her enthusiasm until she was shown how to overcome the passing of it on to others.

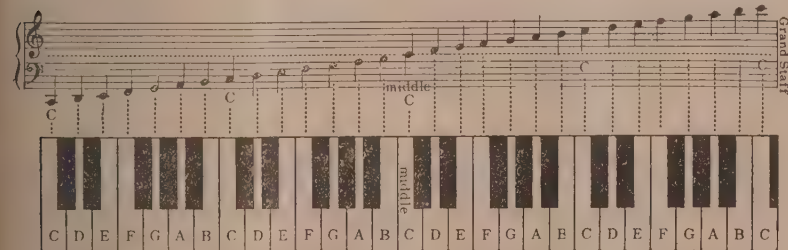
To Begin With

WHEN FIRST teaching the names of the keys, stress the importance of Middle C, and be careful to have its location firmly fixed in the pupil's mind before he leaves. Next, pay particular attention to teaching the directions—high and low. The latter is very important, because the child reads his notes through relative position more than by the actual pitch names. Hence, when teaching the letter names of the keys it is just as well to say to the pupil, "Play Middle C—play a higher C—play a low C." Or, "Play a D in the middle of the piano—now play a higher D—now a low D," and so on, so that from the very beginning he will associate the words "high" and "low" with the proper directions on the keyboard.

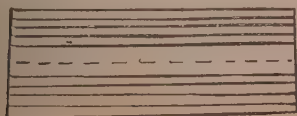
Correlating the Keyboard and the Notes

THE NEXT STEP—and rather difficult for some teachers—is the correlating of the keyboard with the notes or symbols that represent these sounds.

Remember to teach always first the thing—then its sign—in other words, first the keys and then the notes.



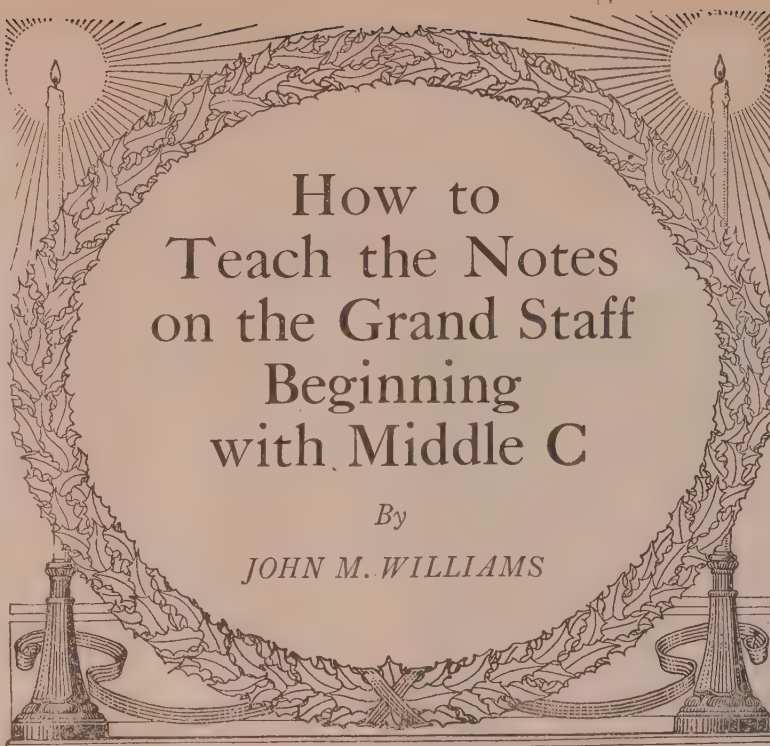
A chart like the illustration above is invaluable at this stage of the game. Any teacher can make one for himself or herself, and most publishers and music stores have them for sale. Take a piece of cardboard 28 inches long and about 5 inches high and draw the grand staff on it lengthwise, beginning with the middle line and adding five lines above and five below. Sometimes it is better to draw a dotted line for the middle one and for very small children a red line has been found helpful.



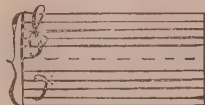
How to Teach the Notes on the Grand Staff Beginning with Middle C

By

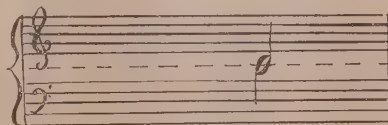
JOHN M. WILLIAMS



Place the clef sign thus:



Next draw a large note to represent middle C exactly half way from either end, thus:

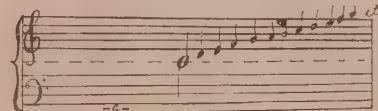


This note is middle C, the most important note for the beginner to learn, whether child or adult.

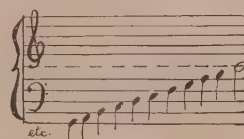
An excellent story to fix this point in the child's mind (and a point planted with a story is much more apt to "take" than one without) is this:

"The notes on the top five lines and the spaces in between belong to a lady named

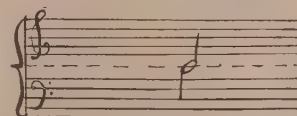
between belong to a gentleman named Mr. F. or Mr. Bass Clef. But, Mr. Bass Clef and Mrs. Treble Clef are married and have a child named Middle C! Summed up: Mrs. Treble Clef and her family—



Mr. Bass Clef and HIS family



and THEIR family—MIDDLE C!



Note: Draw the pupil's attention to the fact that the FIRST LINE BELOW THE TREBLE CLEF AND THE FIRST LINE ABOVE THE BASS CLEF—IS THE SAME NOTE—MIDDLE C.

The chart may now be placed directly back of the keys against the name board of the piano—WITH MIDDLE C ON THE CHART DIRECTLY ABOVE MIDDLE C ON THE PIANO. The pupil should be allowed to take the chart home with him for the first two or three weeks.

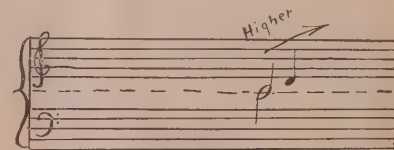
Mrs. G. or Mrs. Treble Clef. The notes on the five bottom lines and the spaces in

Mr. John M. Williams, whose *Classes for Teachers*, given from coast to coast, have attracted the widest attention, will contribute many articles to future issues of THE ETUDE. Mr. Williams' "What to Teach at the Very First Lesson," "The First Year at the Piano," "Tunes for Tiny Tots," and "Book for Older Beginners" are materials of the greatest value to teachers.

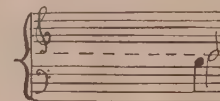
The next problem is one that frequently confronts the teacher of any subject—how to correlate THE KNOWN WITH THE UNKNOWN. In this case the pupil has learned the letter names of the keys of the pianoforte—so the KEYBOARD IS THE KNOWN. The notes on the Grand Staff—the symbol representing these sounds or keys—is the UNKNOWN. The problem is to correlate the two.

If you are making the chart with the pupil (and it is advisable in some cases—especially with wee tots; as the old educational maxim still holds good—"We learn by doing—not by telling"—and children like to "make things"), it might be well to explain that you are going to try and make a "picture" that will represent the keys or sounds.

Have the pupil to touch Middle C on the piano and then to touch the note on the grand staff that represents it, (naturally the chart should be directly back of the keys while this is going on). Now let the pupil play D on the keyboard—with the second finger of the right hand. Inquire if this is "higher" or "lower" than Middle C. If he answers "higher," then say—"Where shall we place the note that represents it on the chart—higher or lower?" Naturally the higher the keys or sounds, the higher the notes on the grand staff that represent these sounds. Thus:

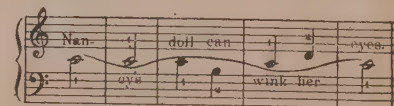
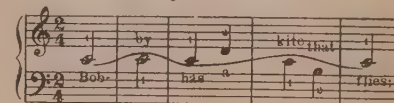


Then play B below Middle C with the second finger of the left hand. The same question is asked, except the word "lower" is used instead of "higher." Next, draw the note to represent this sound, thus:



The teacher may now sketch in the other notes, always being careful to draw the note on the grand staff immediately above the key it represents. (See illustration at the beginning of the article.) If the teacher prefers—especially with very small children—several little tunes using only Middle C and the note on either side may be here introduced and the child may be taught these before going any further.

Ex. 10 One Note Up and One Note Down



*The musical illustrations are from "First Year at the Piano," and "Tunes for Tiny Tots," by John M. Williams.

Be sure to allow the pupil to take the chart home with him, so that he may place it back of the keyboard on his own piano. In some cases it is just as well to have the note representing Middle C drawn in red—so as to draw special attention to it. Perhaps this will be sufficient for the first lesson, if the child is but four or five years of age, or if the pupil is fortunate enough to have a lesson every day or every other day.

At the second lesson another note on either side of the three already taught is

little books *very, very* slowly and then memorizes them. At public school the better teacher recognizes this, and a pupil not only reads his "First Reader," but is given a *great deal of supplementary reading to do*—sometimes as high as sixteen extra books being used for this purpose during the first year alone. I believe we music teachers can learn something from this and will profit much if, instead of going direct from a preparatory grade into the first, we have the child read through, say, a half dozen or so supplementary books.


Musical score for "Pretty Bird" in 4/4 time. The score is written for a treble and bass clef. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (half), A3 (half). The lyrics are: "Pretty bird, up in the swing."

Musical score for "How would you like to be on the wings." in 4/4 time. The score is written for a treble and bass clef. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The bass clef accompaniment is: G3 (half), A3 (half). The lyrics are: "How would you like to be on the wings."

Two staves of musical notation for the song 'The Friendly Cat'. The first staff is in 4/4 time and contains the lyrics: 'pur-ty and the wee white ent'. The second staff is in 4/4 time and contains the lyrics: 'frolic and a friendly cat'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notes and rests.

A CHILD who reads easily and rapidly will be much more willing to practice than one who laboriously stops and counts up or down for each note that he plays. One of the greatest troubles the teacher of children has is that the child reads his

3. Stress thoroughness of execution.



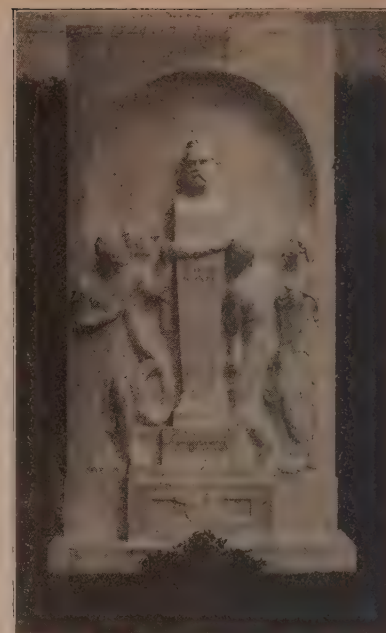
Another important item—one that should be carefully explained to the mother: No very young child should be *made* to practice. Keep the piano closed during the first few months of his piano lessons; and, when he has been “good,” let the mother explain that, “As a reward,” he or she may “make music” for five minutes—or ten minutes if the child is older, say, five or six years of age. When the practice period is up—*don't let him practice longer, even though he begs to do so*. Close the piano and say, “If you are good you may practice again after a while.” The child should leave the piano stool *wanting to make music*. That is the secret! Remember it is not the number of repetitions of a thing that fixes it in the mind; it is the *vividness of the impression* that counts. Goodness knows, there are enough children who sit on the piano stool an hour every day for several years without learning anything—at least so far as the teacher can discover.

5. Stress classical music in recitals and concerts, thus requiring from the start the best in musical rendition.

COMPOSER	TITLE	OWNER
MacDowell, E. A.	<i>Witches' Dance</i>	Smith
	<i>Woodland Sketches</i>	Jones
Mendelssohn, F.	<i>Rondo Capriccio</i>	Brown
	<i>Songs without Words</i>	Adams
		Bishop
		Carter

"Interpretation can come only when the technical side has been polished and perfected; but every stage of the preparation should be based on rhythm, since, with an understanding of this principle, the most complicated composition becomes clear."

—SIR DAN GODFREY.



WE ARE indebted to Mrs. Fannie Bloomfield-Zeiser, the distinguished pianist, for the picture of the new memorial to Leschetizky, which she has been good enough to send to ETUDE readers, from abroad. The dedication services took place in the Central Cemetery in Vienna, on the 26th of September. The ceremonies were opened by the performance of Beethoven's "In questa tomba," played by a quartet of French horns. Mrs. Zeiser, the secretary of the memorial fund, then presented the beautiful monument to the municipality of Vienna. Among those present were Marie Prentner (author of "The Modern Pianist," the authoritative study book upon the Leschetizky method), Ignaz Friedman, Mme. Gabrielle Leschetizky, Professor Godfrey Smith from Sydney, Australia, Emil von Sauer and Georg Reimers. The dedicatory address was made by Dr. Heinrich Steger, who called attention to the fact that although Leschetizky was not born in Vienna he enthusiastically adopted the City of Haydn, Mozart, Beethoven, Schubert and Brahms as his home and was therefore always looked upon as a Viennese.

By Helen Oliphant Bates

(2) The teachers will make a deck of cards, each card to contain a key signature and a chord in the key given. The pupils gather around a table where the cards are turned up one at a time. Each card as it is turned up becomes the property of the girl first giving the correct name of the chord on it. When the chords of the entire deck have been named, the person holding the largest number of cards is winner of the game.

How Kullak Taught Octaves

By the Distinguished Pianist-Composer Commendatore

EUGENIO PIRANI

OCTAVE PLAYING is one of the most important departments of pianistic art and Theodore Kullak was one of its most famous exponents. This is strikingly demonstrated in his treatise on octaves.

When I was in Berlin, Kullak honored me with his friendship. As he liked my way of playing octaves he instituted in the "Neue Akademie der Tonkunst" (Academy of Music) of which he was the director, an "Octave Class" of which he gave me full charge. As the opportunity was often mine to discuss with the master all the possibilities and phases of this special department of piano playing I shall try to give herein a concise summary of those inspiring conversations.

Octaves must be divided into two sections—those played *staccato* and those played *legato*.

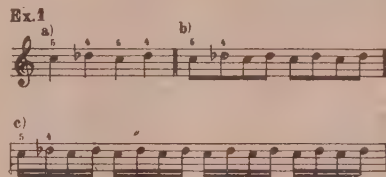
Staccato octaves are executed from the wrist with an elastic, light stroke, except in cases where great force is required. Then they should be played with the whole arm. The hand should spring up immediately after the stroke like a rubber ball. *Staccato octaves* are generally fingered 5/1 on the white keys and 4/1 on the black.

These fingers must be stiffly outstretched with forefinger and middle finger held up as high as possible in order not to touch the intervening keys. It facilitates the execution to raise the wrist slightly on the black keys and depress it on the white ones.

Repeated octaves, first taken slowly and then with increased rapidity, and chromatic and diatonic scales in all keys, should be practiced, care being exercised as before to lift the wrist on the black keys and lower it on the white. Also octave passages in broken chords (in major and minor triads, and in chords of the dominant seventh, for instance), should be diligently practiced in all keys. It is astonishing how great elasticity of the wrist can be acquired through constant exercising in *staccato octaves*.

A far more arduous task confronts the pianist in the mastering of *legato octaves*. In spite of the wide spreading of the fingers in this interval, it is possible to attain an almost perfect legato in the performance of octaves. I say "almost" perfect because only the upper notes of the octave can be thoroughly tied, while the lower notes can be bound only approximately.

Let us divide this work into two tasks, the legato of the upper notes and that of the lower ones. The foundation of the legato of the upper notes is the passing of the fourth finger over the fifth ascending (and of the fifth under the fourth descending) and occasionally of the third over the fourth (ascending). This is done in the following way: Strike C with the fifth finger, bend it as far back as possible and strike D flat with the fourth finger stretching it out as far as possible. In this way you will be able to bind the two notes with this unusual fingering. Practice first slowly in quarter notes, as in 1a, then more quickly in bend the fourth and stretch the third.



After that substitute the fingerings the fifth to the third, and the fourth to the third. In the first case bend the fifth and stretch out the third; in the second case, bend the fourth and stretch the third.



A further step is taken by tying two white notes, first with the fifth and fourth, then with the fifth and third and last with the fourth and third.



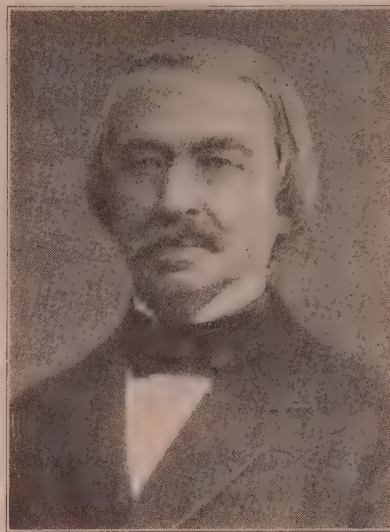
The bending of the fifth or fourth and the stretching of the fourth or third must be here much more intensified as the two keys are a whole instead of a half tone apart.

Attending difficulties will disappear with repeated efforts of bending and stretching if exercises along this line are practiced with the free hand before proceeding to the keyboard.

Try, for instance, with the free hand, to bend the fifth finger alone and then the

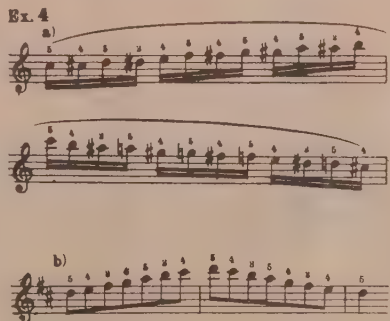
fourth alone while the other fingers remain outstretched.

The first group of exercises will enable the pianist to perform *chromatic scales*



THEODORE KULLAK
from a portrait owned by Commendatore Pirani

with perfect legato, as in 4a, while the second group will enable him to play the *legato diatonic scales*, as in 4b.



These exercises prepare the student for the legato execution of the *upper notes* of the octaves.

The lower notes must all, without exception, be performed with the thumb. I said before that here only an approximate legato is obtainable, as, for instance,



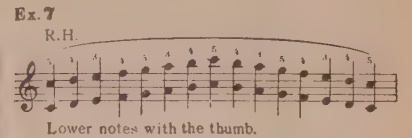
Still, it is marvelous how near one can approach the legato through a kind of crawling, creeping-like sneak from one note to the other. After a diligent practice, the keenest ear can hardly detect the separation between the two notes. It is, of course, only an imitation but one which is decidedly deceiving. The "empty space" between the two notes can be reduced to a small fraction of a second.

Consequently passages like the following

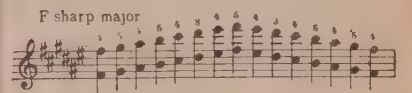


are not so very difficult to perform.

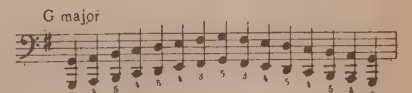
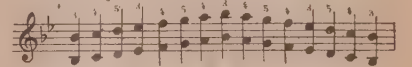
A complete fingering of legato octave scales in all keys follows:



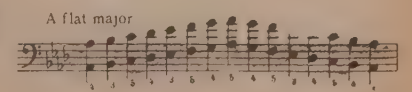
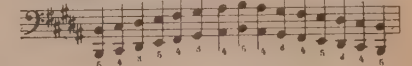
G major, D major, A major, E major, with the same fingering as C major.



A flat major, E flat major, with the same fingering.



A major, E major, with the same fingering.




Im Typingoffen Ludwig Ode'spandung in Berlin
(Pian. Geringe) falls in der fingernummit
für jenseitig Daulfpaund und die vöfentlichkeit
der neu mit vöfentlichkeit 12 melodien Papiers
An. Lile Bouquet de melodien Papiers, nouvelles
paraphrases pour le Piano op. 58 No 1-12 qui jure
als Daulf in fingernummit mit dem A. Bütner
in Petersburg mit fingernummit in Berlin
und die jenseitig von 20 Adressen vöfentlichkeit
der fingernummit für die vöfentlichkeit
A. Bütner in Petersburg.
Ludwig in 312 Mos 1850.

T. Kullak

E flat major



B flat major, the same fingering.
F major



A step further in legato octaves will be taken by increasing the width of the intervals, that is, by performing broken chords in legato octaves:

Ex. 8



Here the bending of the fifth and the stretching of the fourth (or third) require great flexibility and skill.

(For the left hand the same exercises and the same remarks are to be understood in the reverse sense.)

The student should not be discouraged, if, in the beginning, this fingering of legato octaves appears to him a hard nut to crack. Let him be assured that it is within the bounds of possibility.

IT CAN BE DONE!

Though I have spoken at length about the importance of Kullak as an authority in this special branch of piano technic, I should not like to give the impression that he was circumscribed in the narrow boundaries of an octave specialist. He was far more than that: a great artist in the broadest meaning of the word. Technic was to him only a means to the end. In his interpretation he was a true poet.

Often I heard him contradict furiously those who belittled the piano as an instrument which could not sing and consequently was unable to compete with other instruments with a sustained tone, like violin, cello, flute or the human voice. "Give me a good trio (piano, violin and violoncello) composed of first-class players," he used to say, "and you will see if the piano appears at a disadvantage when it comes to perform the same melody as intrusted to the violin and to the violoncello. It is a real feast for me to let them feel like two cents the moment the piano takes possession of the theme."

He was perfectly right. A full fledged pianist with a good piano under his fingers can take the prize from any other instrumentalist, no matter whom.

Theodor Kullak commanded the admiration of his greatest colleagues, such as Rubinstein or Bülow, and when they were in Berlin they never failed to call on Kullak. They used to perform for one another's benefit. What a pity that this great artist was vexed by an uncontrollable stage fright. He began to play like a Jupiter Tonans, but soon lost control of himself; a kind of vertigo seized his brain; and he became almost paralyzed.

Although this nervous condition did not allow him to appear in public he was one of the greatest pianists of our time. With his fleshy, supple, thoroughly trained fingers he was able to lure from the piano a singing tone of rare beauty, as well as powerful orchestral effects. Besides his octaves, his double notes, scales and arpeggios were of faultless purity. His interpretation was full of dramatic contrasts and poesy. Indeed, he was master of the whole classical repertoire.

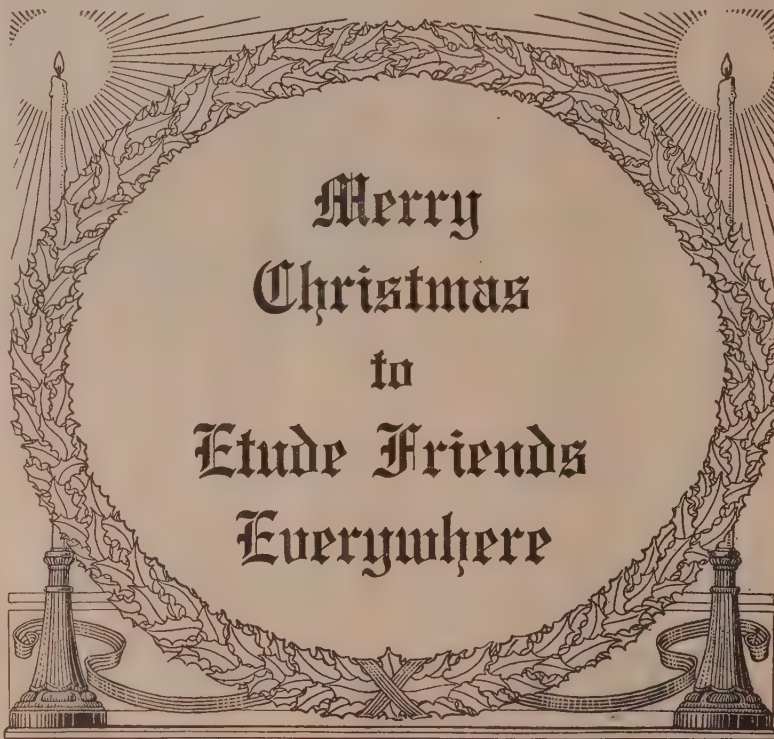
"To have crept into the hearts of millions, added to their joys, and solaced their sorrows, is surely a nobler record than to have been the idol of a clique, or the pet of pedagogues."—FRANCESCO BERGER (writing of Weber).

When to Practice Each Hand Alone

By May Hamilton Helm

THERE are two good reasons for practicing each hand alone: First, to master fingering unusually hard in either part; second, to bring out a melody that is not clear to the student.

But in sight-reading it is almost a waste of time to play each hand separately. Since the two must play together eventually, why not employ them so from the start? Of course, only the simplest pieces should be chosen to begin, then those gradually increasing in difficulty. Skill in reading at sight is thus acquired by degrees and both hands trained to function simultaneously in the process of sight reading.



Good Equipment Necessary for Good Instruction

By John Duddy

ONE OF the foremost things conducive to the training of students is the equipment of the instructor. Let us touch briefly upon the following five subjects:

1. Location: The requirement for a good studio is that it be in a good residential location, in the heart of the business district or other place easily accessible from any point. Students are not slow to criticize nor the public to find fault if the studio surroundings are unlovely. Regardless of his ability to teach, ten chances to one the instructor's list of clients will be small.

2. Light: Plenty of good daylight and air is in itself a wonderful "pep" producing agency. The room, if not well lighted and ventilated, produces a stupor or laziness which takes all interest from the lesson.

3. Heating: The temperature should average about sixty-eight degrees. This removes all traces of mustiness and chases cobwebs from the brain. In the winter months a small gas heater, if no other is available, would suffice to take off the chill. If the room be too warm, the instruction is lost sight of through inattention.

4. Isolation: The studio should be in some place shut off from distracting noises. Privacy alone helps gain the confidence of the student and self-consciousness is lost, much to the teacher's and his pupil's advantage.

Practice Audiences

By June A. MacLennan

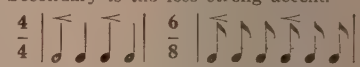
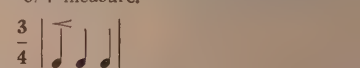
USING the imagination to make the audience become a minus quantity is the usual solace of amateur performers. But the elimination of nervousness should begin when the pupil practices in private. If he pretends he has an audience of great musicians he will strive for exactness, effective touch, correct pedaling and, finally, a colorful interpretation of the composer's ideas.

Peopling a private studio with great masters and striving to interpret correctly is a real public trial to accustom the player to an audience. He will not then be confused by the reality. This is of far more value than pretending he is alone during a public performance.

The Young Student's Measure

By Eutoka Hellier Nickelsen

THE young child should know that:

1. Every measure contains at least one strong accent.
2. Accent is special emphasis given to a tone.
3. There are two kinds of accent, measure and melodic.
4. Measure accent comes at regular intervals.
5. Melodic accent may be used whenever the composer wishes a certain tone emphasized to bring out the melody.
6. Measure accent is divided into two groups, primary and secondary.
7. Primary is the stronger accent and always appears on count "one."
8. Secondary is the less strong accent.

Count 1 2 3 4 Count 1 2 3 4 5 6
9. Secondary accent does not appear in 3/4 measure.

Count 1 2 3
10. Sforzando, or Sforz, as it generally appears on the printed page, calls for an extremely strong accent to be immediately followed by piano, the latter word meaning to play (or sing) softly.

Relative Minors

By Dorothy Bushell

It is important that the student should be able to distinguish readily minor from major chords. Before attempting to play a minor scale, or to describe it to the student, the writer's method is to sit at the piano (taking C major, for example), strike the tonic chord, C E G, several times, and follow it by the playing of the complete scale.

After describing these as the "happy" scale and chord, and while the pupil's ear is still expecting the major chord, a sudden transition is made to the relative tonic minor chord. This is described as the "sad" chord. This process is repeated with all the tones of the C major scale so that the pupil cannot fail to distinguish between the "sad" and the "happy" chords. This in itself is valuable ear training.

Another difficulty in teaching young pupils is the definition of the term "relative minor."

A short time ago the writer used the following method with a small, intelligent boy about to begin his "minors."

"All the major scales have relative minors living two doors below them. For instance, C major has a cousin living two doors below him called A minor. Their respective key signatures are the same because of the 'relationship' which exists between them. C major's house is necessarily above that of his cousin, A minor, because the term 'minor' actually means lower or subordinate. Thus the minor cousins always live below their majors: D major's relative is named B minor, and so on."

The child grasped the idea immediately, and was able to trace the relative minor from the tonic of every major scale indicated on the key-board.

When teaching the minor scales it is very important to point out clearly the position of the tetrachords and where the semitones occur in both melodic and harmonic forms of the minor scales.

Schubert the Modernist

Schubert's works were considered so modernistic that when, in 1844, sixteen years after the death of the composer, his admirer Felix Mendelssohn, tried to produce Schubert's "Symphony in C" in London, he met with so much opposition from the orchestra that he was obliged to substitute his own work "Ruy Blas."

THIS SONATA, by its rather vague sub-title, "In the style of a Fantasy," would seem to imply that it is somewhat rambling and incoherent in plan. Such was doubtless the composer's intention, but at the period when he wrote it he had not discovered how to write rhapsodically. His composition persists in presenting itself in watertight compartments, and it is in vain that he writes "attacca" at the end of each movement (meaning "follow on") when he contradicts himself perpetually by making an emphatic cadence with a pause after it. The first movement, at any rate, is an ingenious attempt to get away from the discontinuity of a theme and variations by the agreeable expedient of breaking out into an *Andante* and a *Scherzo*, yet relapsing into his variations again and again. This would make an excellent piece to play by itself, and the reason why it is not done can only be a disinclination to expose Beethoven's failure of plan.

The variation movement (not so entitled) has an exceedingly simple subject, the rendering of which hardly needs explanation. The melody must stand out well, the lower parts, especially in the right hand, being kept very subdued. It is imperative to observe all the repeats, which are only made to save printing expenses. After the first three sections they are written out at length. Observe how naturally the little episodic *Andante* thrusts itself in. Here the under parts must be even more restrained. How tiresome it is that the tenth measure is beyond the stretch of most right hands! It does so spoil the music to spread the chord. The only alternative is to let the left hand come to your assistance, thus:

Ex. 1

which helps to keep the melody smooth also. You could not be so unmusical—so heartless—as to omit this repeat. Why, it would be cutting a tune in half!

I must remind you that every time the chord at measure 7 recurs the right hand must realize that the *sf* applies only to the top note

Ex. 2

and everything below must only be a light support. (See my remarks on Sonata No. 8.)

With startling suddenness a *Scherzo* in C major bursts in upon our tranquility. Now is the time to show what your fingers can do. It is some relief, I find, to let the left hand help the right hand in two places, measures 43 and 51.

Ex. 3

Beethoven's Piano Sonatas and How to Play Them

By PROFESSOR FREDERIC CORDER
of the Royal Academy of Music of London, England.

Each Article in This Series is Independent of the Foregoing Articles. This is Part VI.

Sonata No. 13 (Sonata quasi una Fantasia) Op. 27, No. 1, in E Flat

Also the chord at 62 needs a "breath-pause," or momentary break for the sake of the *sf* and for the assistance it lends.

Now the *Andante*, undisturbed by this boisterous interlude, resumes its placid course. Take extra care to keep the melody *dolce* when it comes in the left hand, and avoid hurrying the *coda* (79-86) which, on the contrary, wants to be *candido*.

On the modern piano the last measure sounds somewhat thin, though some people may believe this to be the composer's intention. I think it sounds better filled out thus:

Ex. 4

at least add the low E flat, which Beethoven would no doubt have done if he could.

Now comes the real *Scherzo*, and it will tax your powers of skipping to the utmost; so do not be beguiled into playing it too fast. Also you will find it worth while to take a blue pencil and tick off the measures in twos, beginning with the second bar-line; otherwise you run a great risk of losing your way in the rhythm, especially at 78. On no account omit any of the repeats. From 70 to 76 there comes a very important *crescendo*, culminating in a sudden *p*, the first time, and a momentary *f* the second. This is rather a trap for the hasty player.

When the *Scherzo* resumes, with a syncopation between the hands, you will realize the value of my warning against going too fast. The skips are now more trying than ever, especially in the short *coda* (138). Lean as far over to the right as you can for these four measures, and, of course, take the left hand right to the bottom C of the piano. It was very sad for Beethoven to have to turn back for the last three notes. This repeat of the *Scherzo* is made much harder by the right hand being *legato* against the left hand staccato, causing the latter double the amount of exertion to that of the former. The beautiful *Adagio* which follows is all too short and not so easy as it appears.

In the 6th measure there is a trill that is apt to cause trouble. The melody being in octaves, it is hard enough to play the trill as a five, or even four-note turn, but if the left hand reaches up and plays the second sixteenth-note the right hand can easily play a six-note trill. But in

that case there is really no reason why the left hand should not play a trill also, thus:

Ex. 5

Of course, one does not usually double a trill, but this one presents so slight a difficulty that it seems a pity to mutilate the passage for nothing. Only play the trills very lightly. At 17 keep all the under parts very subdued and try your best to make the trill in 18 not seem a struggle. Whatever way you elect to play the trill in 6, the two trills in 22 and 23 must be played similarly. In this way they will go:

Ex. 6

In the next measure make a *rallentando* on the first four eighth-notes so as to be in keeping with two which follow. The fifth cannot be played *legato*, as it would get in the way of the right hand; but a momentary touch of the pedal will conceal the break. In 25 is a downward trill on Ab, which had to be written in full, as there is no recognized sign for this ornament. This is followed by a normal trill on the same note, beginning on Bb and ending with a cadenza, which starts at the same speed, but slackens till the last three notes are at the pace of quarters. The inexperienced always try to play such passages as they appear on paper, changing suddenly from quite quick to quite slow. There is no way of making clear to the eye the gradual slackening which is a common feature of ornamental passages, so composers usually write as Beethoven has here done.

For once two movements are really linked together. Now, for goodness sake, do not be misled into starting this *Allegro* too fast. There are some troublesome bits of fingering in it. The trill in the second measure will probably have to be reduced to

Ex. 7

for if you get more notes into it, being so low down in the piano, it will sound an indistinct muddle. After the first eight measures I advise you to play the next sixteen with the thumb of the left hand, always on Bb, turning the forefinger over on middle C when required. At 25 don't get flustered by the skips for the two hands. Keep them parallel and make up for lack of speed by the changes from *f* to *p*. If you try to hide the break by the use of the pedal, use it very neatly and momentarily. These done, comes a curious passage of broken sixths for the right hand and for the left hand.

Raise the left *above* the right, holding the wrist high, while the right hand keeps close to the keys. At 48 it is more comfortable to avoid the entanglement of hands by letting the right hand assist the left by playing both notes on the first of the measure for five measures, thus:

Ex. 8

This is the best way to avoid confusion in what is otherwise a dangerous passage. The right hand octaves which follow are kept steady by the left hand sixteenth-notes; but from 71 onwards mind that you mark the first of each measure, the rhythm being awkward to hold in mind. At 74, if you can possibly reach it, keep to the left-hand fingering which I hope you will have been using in the left hand for some five measures—2, 1, 2, 1—if you play all the middle notes with the thumb it tends to confusion. At least be sure to use this fingering in measures 76 to 78.

The next portion is pure repetition; only mark the turning point at 104, where you are shunted into the key of G-flat. Bear that change of key in mind and the numerous accidentals will give you no trouble at all, the visits to Eb minor and Bb minor being quite obvious. Next we have a comparatively simple modification of the broken-sixth passage which was so troublesome a while ago, and this leads us back, with the favorite effect of a *crescendo* cut off at its climax, to the third appearance of the principal theme. Recognizing that the movement is in *Rondo* form, we expect, and get, all the first portion of the music repeated. All we have to look out for is the alteration which shall enable the former "pedal passage" (36-54) to reappear in Eb instead of Bb. This takes place on the last eighth-note of 195, and it is the few measures here that you have to watch out for. The "pedal-passage" now comes on Bb, slightly modified. The change of key renders it necessary to change the position of the hands at 216, as before we did at 44, and to take two notes with the right hand on the first of measures 216 to 220.

Do not fail to notice how Beethoven was compelled to weaken his climax by stopping the upward scale in the middle of 253. Of course, it should have gone to

Ex. 9

The *Adagio* is then repeated in a neatly abbreviated form. Look out for the two trills, the first accenting *Al* and the second *C*. Also the *cadenza* slackening down from sixteenth-notes to quarters. Lastly, beware of starting the final *Presto* too fast, or you will render the sixteenth-notes impossible. To find the pace play measures 278 to 283 as fast as you can with safety, following them immediately by measures 266 to 269, counting the time. Nothing gives you away more than to start *Presto* and then have to pull back ignominiously.

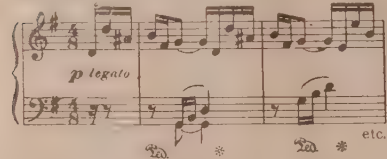
To be able to play this Sonata well marks a very definite stage in the progress of a player. You need to remember all the devices for circumventing the many unkind difficulties the composer has placed in your way, for they all recur in the more advanced works yet to come. As your powers of sight-reading increase you will, I hope, perceive that injudicious notation is a very formidable stumbling-block, and one that can be finally surmounted by a little thought. I consider that the music of Beethoven is so valuable a factor in the education of a pianist just because of that fact—you have to translate the method of speech so frequently without altering the speech itself; you have to translate music written in two staves—treble and bass—into the idiom of one hand possessed of ten fingers and unlimited stretch.

Sonata No. 10 in G-Major Op. 14, No. 2

THIS IS A Sonata one cannot afford to pass over. Though less robust in the musical contents than some, it affords excellent practice in unusual rhythms, especially for the less advanced student.

The very opening measures force you to feel your time, so unusually distributed are the accents. It could certainly have been given more appeal to the eye had the notation been thus:

Ex. 10 It's not so difficult to play in proper time.



for the inexperienced or thoughtless player seeing a group of notes always instinctively accents the first of the group. The dotted eighth-note, too, breaks the rule that bids us not express by a dot the extension of a sound over the strong beat of a measure. In any case, a note is easier to read than a dot. Until you have become familiar with the music it will be better to count "one, two, three, four" eighth-notes to every measure. The trill at the end of 9 begins as usual with its upper note, and consists of six little notes. By the time you reach 20 the left hand will have become so accustomed to the groups of four that it should find little or no trouble in fitting them against the triplets of the right hand. The fingering for the right hand at 6 to 12 is best taken 5 4 3 2 throughout—that is, using no thumb at all. On no account let either finger play two consecutive notes; if you do, away goes your slur. In 33 is a good test of your ability: the upper notes form the melody, but, as they are played with weaker fingers than the lower notes, they are apt to get overpowered. If they do, stop and gravely box your own ears, not hard, but just enough to punish yourself for not listening, but trusting to your fingers that have no sense.

At 47 the music is marked *dolce*. That really describes more the character of it than the method of playing. Of course, the melody in thirds must stand out (Beethoven forgot to write eighth-note tails in the first measure) and the middle A's

can be played (very delicately) with whichever thumb finds it most convenient. At 58 the middle part must die down to a mere murmur, the top melody becoming more and more insistent.

Interesting Development

THE DEVELOPMENT is very interesting. At 70 the two hands echo one another—what is called Canon—and then revert to the melody in thirds of the second subject (fingered as before) and then the left hand takes over the main interest for no less than seventeen measures, working away at the first subject, varied by scale passages, while the right hand maintains an unobtrusive accompaniment of easy triplets. They are purposely kept easy and unobtrusive so as not to interfere with the left hand. This affords a capital practice in two against three and independence of the hands. Presently (107) the right hand has it made up to him by some brilliant runs, well supported by a smooth quiet part below. Then more two against three, the hands changing over their duty and a "climbing down the ladder" passage for the right hand (finger this 2, 4—2, 4 throughout) leads us back home. There is nothing fresh in the recapitulation, but you need to make a very nice *diminuendo* in the final measures, which otherwise will sound poor.

The slow movement is an air with variations, though not so entitled. It is one of the easiest movements, technically, in all the Sonata, so you can devote all your powers to accent and phrasing.

As to the time, now. It is customary in our day to consider the final strong accent of a *cadence* as falling on the first of a measure. It is a convention not without its exceptions, and in Beethoven's time it had not been made into a definite rule, or he would have begun on a half measure. But what makes him mark so obviously four-in-a-measure movement ♩ ? Of course, four is always 2×2 , but when the pace is *Andante*, what is gained by desiring one to count impossibly slow half-notes? Fancy the 17th and 18th measures regarded from that point of view! But it doesn't matter; one would count four in a measure, anyhow.

A Two-Fold Task

WHEN IN THE first variation (21) the melody is taken in the middle octave by the left hand you must remember what I told you about the second subject of the slow movement of the Eb Sonata (Op. 7). The left hand has a two-fold task, to play a middle voice *Cantabile* and to play a smooth bass, both being *Legato*. To effect this he has to slide and creep and make his thumb perform acrobatic feats. Practice the left hand alone; you will see. In the second variation (43) the upper notes of the left hand must seem as though played by the right hand, forming part of his chords, so try to make them sound as though they had no connection with the bass notes. The same in the second half of the variation where they grow into big chords. There are four measures of joining, leading into the last variation. Note that they are all *diminuendo*, but they begin *p* and diminish to *pp*.

This last variation is not easy to pick out the kernel of. The theme is hidden away in the midst of an accompaniment figure in the right hand; so don't jump at the idea that the left-hand part is the most important. It would have been much clearer written thus:

Ex. 11



Once you catch the idea it is simple enough.

By this time I hope you know better than to play *C#* for the last note of 71. That is all I have to say about this pretty movement, except that I rather yearn for an E to resolve the F upon in the middle of 86. Get the final measures as delicate as you can and startle everybody with a "bang" at the end.

The last movement is headed "*Scherzo*," which means a joke. This implies that its character is wayward and humorous. You will find the time very "catchy," and the best way is to begin by playing measures 24 to 26 three or four times over, counting "one, two, three" in a measure. Then see if you can follow it by the opening, the difficulty of which lies in the "cross-accent." You must feel where the *one*, the *two* and the *three* come in each of the first two measures.

When you have conquered this difficulty I should advise you to evade Beethoven's unkind joke in 10 by marking the chord on the first of the measure with an R, and the high C with an L. The same two measures later. The exaggerated skips were his idea of fun, but I cannot see the humor of doing a thing with difficulty when it can be done quite easily. The needless trouble to which he puts you is even more obvious at 66-68, where you need to mark the skips L, R. Put a slight accent on the first of 65-7-9 and 71 to see that you don't lose the time.

A Subdued Left Hand

THE MIDDLE SUBJECT, which starts at 73, requires you to subdue the left hand accompaniment very much. The sixteenth-notes figure has no particular interest and the bass 77-9 can then stand out slightly, without overpowering the melody. This flows easily along, the pace having insensibly slackened, till at 124 you feel quite staggered by the return of the first subject. Begin counting your time at 123 to avoid being put out by the cross rhythm.

I may tell you that this cross rhythm,

Musical Postcards

By G. Henry

THE development and control of the imagination in any form of art is a factor irretrievably wedded to all that is creative, interpretative, and expressive in that art. This is a fact that none will dispute. Yet, in the world of music, however blandly we accept the principles that govern the use of the imagination; as musicians, and more especially as teachers of music, we are inclined to neglect the practical urgency of this indispensable feature. As a consequence we find that the individual imagination is allowed to languish.

It will also be recognized that a practice of the art of improvisation is highly conducive to a development of the imaginative faculties; and it seems a pity that this form of musical self-expression is so much neglected. It is an index of good musicianship; and, besides, it is really fine fun! I seek, then, to employ improvisation for developing the pupil's fancy.

I have for some years made use of a plan of improvisation, which has proven a real stimulant. One of my earlier pupils called it "Musical Postcards," and, apt

which cunningly makes two measures of three time into three little bits of two, is a standing feature in the Bohemian dance called a *Furiant*, which you meet with frequently in the music of Dvořák and Smetana. If you will step to the music of Beethoven's subject you will feel how provoking it is to have the accent driven from one foot to the other. From this descended the delightful *Valse à trois temps*, now forgotten, but certain to be revived some day.

Well, on we go with our recapitulation until at 185 you find a cadence which is very difficult to play up to time. I will concede a slight—but very slight—pulling back, for the relief of the *Coda* which follows, and in which the triplets will fairly have to gallop. It is fortunate that they are so easy during the last page, for the right hand has got some terrible skips here. Don't let the left hand hustle him and don't dash at the skips, whatever you do. When we reach 237 you find out that you have all along been misreading the first subject, in spite of my kind advice to prepare yourself by playing 24 to 26 first. Now that you have reached the end, try the beginning again immediately, and it will feel far too slow. That shows that you played it far too fast, because there was no left-hand part to check your tempo. Moral: Count your time.

Self-Test Questions on Mr. Corder's Article

1. What ingenious effort does Beethoven make in the first slow movement of his Op. 27, No. 1?
2. What particular limitation of the piano of his day did Beethoven have to take into account in his compositions?
3. What characteristic of Beethoven's music makes it of particular educational value?
4. For what special technical problem does Op. 14, No. 2 afford study?
5. What rule as to final strong accent has been established since Beethoven's time?

or not, the name has stood. In brief, here is the idea.

I ask the student to play, in a phrase of two, his impression of a particular event, place, character, or quality. So wide is the choice of subject matter that there need be no difficulty in drawing out the most of which the pupil is capable. "A Sleigh Ride," "A Fair at Stamboul," "The Oasis," may be selected. By treating different places of the earth and different races of mankind, a desire for broader knowledge is instilled. A pupil, playing a few measures to express "San Francisco Chinatown," at first gives nothing but an incoherent jumble of sound; but a hint dropped concerning the peculiarities of the Chinese scale brings him, after serious study, to an interpretation marked by a portrayal of Oriental idiom and instrument.

A great variety of interesting experiments may be performed by this method and with a little cleverness the teacher should be able to discover the latent powers of each particular student.

Schubertiana

SCHUBERT was so prolific that sometimes he did not recognize his own works. It is said that once, when he heard a singer present one of his songs, he exclaimed, "That is a very good song. Who wrote it?"

Schubert worshipped at the shrines of Haydn, Mozart and Beethoven. He is said to have known comparatively little of Bach and did not really discover the extent of Handel's work until shortly before his death.

Character Study of George Frederic Handel

Third in a Remarkable Series of Biographical Articles

By the Eminent Composer-Critic

FELIX BOROWSKI



TO NONE OF the musical immortals was it given to travel through life with the pomp and circumstance which attended the career of Handel. There have been great composers whose personal idiosyncrasies have been more remarkable than his. There have been some who suffered more romantically, and others who died more pathetically; but it is difficult to call to mind any master who made so powerful an appeal to the imagination as did he who trod upon princes, fought life as well as death, and came out victorious at the end. John F. Runciman, who wrote pungently about music for the London *Saturday Review*, once referred to Handel as "by far the most superb personage one meets in the history of music." No description could be more apt than that.

If, as Quintus Cicero wrote, the countenance is the index of the mind, a study of Handel's portraits would be of considerable assistance in making some estimate of his character. It is remarkable, however, how great is the variation in the master's physiognomy, as it was painted by his contemporaries. Sir John Hawkins, who knew Handel, made mention of the fact that "few pictures of him are to any extent tolerable likenesses." There are innumerable busts and portraits, but many of them might be—so far as their dissimilarity is concerned—of entirely different people. Thomas Hudson who painted Handel frequently would seem to have been more successful than many of his portrait-painting colleagues in putting on canvas some of the characteristics which we know the composer of "Messiah" possessed. One delineation in particular—an engraving made from one of Hudson's portraits—seem to reflect the real Handel. It is a picture showing the master seated, his figure very plump, the right arm posed in a rather aggressive fashion on the thigh, the left hand holding a piece of music and the expression of countenance discovering that combination of dominance, cocksureness, sly humor and irascibility which made Handel who he was.



GEORGE FREDERIC HANDEL,
by Mercier

Fat and Bow-legged

THERE CAN BE no doubt that to the outer eye Handel was no elegant spectacle. He was extremely fat and, having bowed legs, waddled as he walked. Both his face and his hands were heavy with fat; and, when he played the organ or the harpsichord, it was difficult, Charles Burney said, to make out the fingers or to distinguish the movement of them. It must have been an impressive as well as a diverting spectacle when Handel walked down the street. His gait suggested the rolling of a vessel in a heavy sea; and as he walked he also talked.

This habit of conversing with himself grew upon Handel with advancing years; and, as he used his voice with the energy with which he used every other faculty, his opinions of men and things were offered to the world with distinct and rather embarrassing freedom. Moreover, his conversation, either with himself or with his friends, was strange and peculiar; for, although he lived in England for so many years, Handel was never able to master the intricacies of its language. His speech, therefore, was made up of very broken English mixed with frequent recourse to French, German and Italian. The age in which he lived, not having been one distinguished for its refinements, Handel colored his verbal intercourse with friends and acquaintances with the copious imprecations which passed in society for strength and picturesqueness of utterance.

Handel was what most abnormally fat people are not—he was extraordinarily energetic. If he had achieved nothing else but the composition of his music—there are one hundred thick volumes of it that have been published by the German Handel Society—he would have done as much as two average composers. But he managed opera houses and opera companies, travelling all over Europe to obtain artists for them; and for many years he fought innumerable enemies in the British aristocracy, never admitting defeat, becoming bankrupt twice, twice paying his debts in full and finally leaving a fortune of \$250,000 when he died.

Driving Energy

TO THOSE who would emulate his fame, Handel left an example of driving energy that has rarely been approached. Yet this example is a warning, too. To achieve what he achieved meant unceasing toil; it meant the deprivation of exercise, diversion, even sleep. His notes were driven on to the pages of his score all day, late at night and often when the dawn made the candle at Handel's side look wan and pale. Nature may have taken her time in calling Handel to account for the infraction of her laws, but she made reprisals.

The history of Handel's health has its bearing upon his character. Diagnosis as a science was in its swaddling clothes in the eighteenth century. The medical practitioner knew as little about drugs as he did about diseases, so that generally his ministrations were even more dangerous than the malady which he undertook to cure. When some time about 1735 Handel

called in his physician to explain various aches and pains that were tormenting him, the man of science, having drawn off some blood from the corpulent person of the great composer, with the lancet which he kept in his pocket with his snuff and handkerchief, gravely pronounced the case to be rheumatism. It was an awkward time in which to be sick, for Handel had an opera house on his hands and a company in it for which he had to write operas as well as to attend to its managing. Moreover, he had been putting up a terrific fight against his rivals who were doing their best to ruin him. Perhaps the composer knew better than his doctor that what he needed most was rest. His right side was so racked with pain that to play on the organ or the harpsichord was agony for him. He was beginning to suffer from sleeplessness and worry. It was high time to do something for the "rheumatism," and the composer betook himself to one of the watering-places which were fashionable in England at that time.

A Killing Pace

A SHORT PERIOD of rest and relaxation set up the great man and he went back to London more filled than ever with the fever and fury of fight. But soon nature began again with her reminders that the wages of intemperance—the intemperance of overwork and lack of sleep—were about to fall due again. The pain came back, but paralysis came with it. There were disquieting mental symptoms, too. In 1737 Handel's friends were convinced that he had permanently lost his reason. A visit to Tunbridge Wells could scarcely be expected to accomplish much for so desperate a case. The doctors advised Aix-la-Chapelle and their patient accepted their counsel. Astonishing to relate, either the waters or the rest or both, cured him.

For a period all was well, but Handel still continued drawing drafts upon his constitution which eventually he would have to meet. In 1751 he was forced to return to Aix; the brain symptoms were manifesting themselves again; his general health was undermined and, after his return to England, a greater calamity than any he had known disclosed itself. For toward the end of the year Handel found that his eyesight was failing. This time he hastened to Cheltenham to drink the waters; but what could Cheltenham waters do for a man in Handel's state? He betook himself to Mr. Samuel Sharp, the principal oculist at Guy's Hospital, and the verdict of that authority must have struck the master's heart with a chill like that of death. It was *gutta serena*—blindness. Even this affliction did not kill Handel's indomitable spirit. He was working on his oratorio "Jephtha" when his sight began to fail and he still continued working on it, noting on his manuscript from day to day the inexorable descent into the utter darkness which finally overwhelmed him.

Handel's Irritability

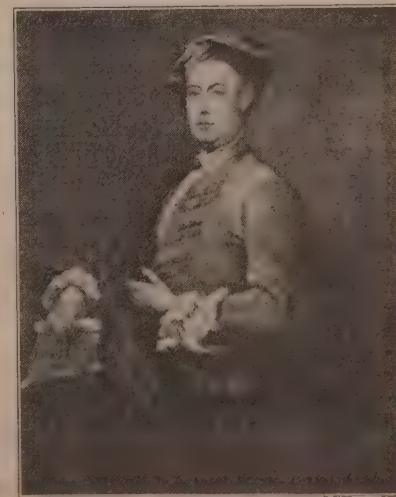
IT IS SCARCELY surprising that a man who so consistently overtaxed his nervous vitality as Handel did, should

have possessed a temper which was the reverse of equable. His fits of rage were terrible to observe. Not the presence of royalty itself would restrain the violence of Handel's language or actions when anger boiled within his soul. Many of the rehearsals for his oratorios were held at Carlton House, the residence of the Prince of Wales, and woe to any aristocratic listener who interrupted the proceedings with audible conversation. And the master was even more formidable in his own theater. The singers went in terror of him and the members of the orchestra shivered in their seats when Handel's face bespoke displeasure. Even in his normal condition Handel inspired awe. Burney once remarked upon the extraordinary effect produced upon the choir when, at the end of an aria, the composer would shout *Chorus!* in a terrible voice.

Even in his moments of irritation Handel was not deserted by that sense of humor which so often saved him from utter dejection when things were going badly with him. Most of his retorts to people who annoyed him are fairly well known; but some of them are worth quoting if only to demonstrate that his bark was often worse than his bite.

When, during a rehearsal of "Ottone," Francesca Cuzzoni peremptorily refused to sing the air, *Falsa immagine*, Handel, who already at the beginning of the proceedings had said to her in French, "Madame, I well know that you are a very devil, but I will show you that I am Beelzebub, the prince of devils," caught hold of her by the waist and proceeded in the direction of the window with the apparent intention of dropping her out of it. Cuzzoni decided, however, before they reached it, that she had met her match, and she consented to sing.

Nor was the master's answer to the Rev. Thomas Morell less incisive when, having provided Handel with none too good a text for the oratorio "Judas Maccabeus," the former took it upon himself to criticize adversely some of the composer's music. "You teach me musick, sir!" screamed



GEORGE FREDERIC HANDEL
by Hogarth

The two illustrations on this page by great contemporary artists are far more accurate than the customary pictures of Handel

Handel, his huge frame quivering with rage. "Mine musick ist good musick. It ist your words dat are bad. Hear the passage again. . . . Now go you and make words to dat musick!"

Sometimes the master's retort was less indignant than contemptuous. When one of his minor artists—an Englishman named Gordon—objected to Handel's method of accompanying him, and declared that if it was not changed he would jump on the harpsichord and smash it, Handel coolly replied, "Let me know ven you do dat; for I am sure more people vill come to see you jump dan hear you sing!" So, too, his reply to Dr. Maurice Greene, a composer whose fund of melody was very small, when the latter sent the master an anthem of his creation requesting Handel's opinion of it. With a view to obtaining Handel's commendation at first hand, Greene invited the great man to breakfast. Many topics were discussed, but Handel said nothing about the composition. Greene's patience at length was exhausted, and, unable any longer to conceal his eagerness, he blurted out, "Well, sir, but my anthem—what do you think of it?" "Oh, your antum; I did tink dat it wanted air!" "Air?" said Greene. "Yes, sir; and so I did hang it out of de window," replied Handel.

The Feminine Influence

AMONG THE galaxy of great composers, Handel was unique in having produced his masterpieces without the inspiration provided by the fairer sex. Like him, both Beethoven and Schubert remained in single blessedness; but the music of the former was evoked by innumerable romances, and much of Schubert's we know was inspired by Caroline Esterhazy. The one romantic episode in Handel's life was connected with the great Italian, Vittoria Tesi, who is said to have met that genius when he sojourned as a young man in Florence and to have followed him all over Italy until he listened to her suit. Handel's first biographer, Rev. John Mainwaring, hinted at this episode in his "Memoirs of the Life of the Late G. F. Handel," published in 1760; and it was eagerly seized and enlarged upon by the biographers who came after. The simple matter of dates did not appear to have occurred to them. At the time of Handel's residence in Italy, Vittoria Tesi was only seven years of age.

There has been in existence another legend to the effect that Handel was once engaged to be married to one of his pupils, and that, stung by the declaration of her mother that she would never consent to the marriage of her daughter to a fiddler, he gave her up. It was not for lack of opportunity that Handel escaped the nets which the fashionable femininity of his day spread for him. Many women, filled with admiration for his genius and for his masterful character, would have fallen at his feet and have given him adoration; but, unromantic as this explanation of Handel's frigidity may seem, the composer of the "Messiah" was too hard pressed for time in which to accomplish all the work he had to do and his thoughts were too much engrossed with his own affairs to permit him to dally with fair women in scented boudoirs.

The tenderness which was in his heart Handel poured out upon his mother, Dorothea Handel, who lived so far away from him in Halle. "Only one woman ever influenced his life," wrote Newman Flower, "ever put the meaning of womanhood into a soul that sang most sweetly of the feminine sex. Quaintly enough, his great understanding of his mother came, not from her presence, her ready influence, but from her distance. She always seemed to reach out to him and touch him, in Hamburg, in Italy, in Hanover, in London. When he was soaring or when in the grip of adversity, she was ever there."



Handel's Religion

BECAUSE he wrote a large number of oratorios, Handel has always been considered—at least by his earlier biographers—to have been devoted to religion. Without casting any reflection upon the master's faith in God or upon his moral probity, it is necessary, in the interests of accuracy, to state that his oratorios came into existence because he needed money. Opera had failed and Handel's sagacity told him that a different form of entertainment might intrigue the town. Thus the oratorio "Esther" came into existence and was produced in 1732 at the King's Theater. The work was a modification of an earlier piece, but London went wild over it, in spite of the storms that swirled in the pulpits of the churches because Handel had put a Bible story on the stage. "Esther" was the beginning of Handel's triumphs in that form; it was also the beginning of that success which enabled him to leave a fortune when he died.

The matter of oratorio has, therefore, only a modified bearing upon the matter of Handel's piety. Sir John Hawkins said that the composer often spoke to him of his good fortune in having taken up his abode in a country where no one suffered any molestation or inconvenience on account of his religious opinions. "This does not sound like the utterance of a very ardent Christian," wrote R. A. Streatfeild in his valuable study of Handel, "and there is something suspicious, too, about the sacred rapture with which the venerable Hawkins recorded the fact that during the last two or three years of his life Handel attended divine service at St. George's, Hanover Square."

But while it would seem to be true that Handel rarely went to church during the greater part of his life, he was really religious at heart, and while, indeed, he wrote oratorios for business reasons, he hoped to bring to the people who listened to them something of the faith in the power and goodness of God which he himself had felt. It was after the first performance of "Messiah" in London that Handel said to Lord Kinnoull, who had complimented him upon the noble entertainment he had given to the town, "I should be sorry, my lord, if I only entertained it; I wished to make it better."

His Benevolences

PERHAPS the most practical proof of Handel's moral feeling consisted in his devotion to the cause of the poor and the unfortunate. This was shown in the countless benefactions which he made to individuals—like the widow of his old teacher, Lachow, many of the artists who had sung his works, and his secretary, Christopher Smith—but particularly in those which he made to charitable organizations. The Royal Society of Musicians, which came into existence as "A Society for the Sup-

port of Decayed Musicians and Their Families," was liberally assisted by Handel throughout his career, even when he was most in need of financial help himself. He was the mainstay of the Foundling Hospital, in London, which had been founded in 1739 by an old sailor, Thomas Coram, "for the relief and education of deserted children." One year before Handel died there was entered upon the register of the hospital the name of a little Maria Augusta Handel. She was a foundling to whom Handel had given his name. Nor should there be forgotten the charity which, at the first performance of his "Messiah" at Dublin, in 1742, caused the master to divide the profits between the Society for the Relief of Debtor Prisoners and the Mercers' Hospital.

Simplicity of Life

HANDEL'S daily life, as he spent it at home, was a simple one. He lived for nearly forty years at 25 Brook Street, London, in a four-story house for which he paid £35 (\$175) a year. The house is still standing, but in 1905 the lower portion was rented to an interior decorator and turned into business premises. It was in that house that the "Messiah" was composed and in which Handel died in 1759.

That the great man did not surround himself with any magnificence is apparent from the inventory of his belongings taken after his death. In the room which Handel used as his study the furniture consisted of an easy chair and cushion, an old stove, a writing desk, a swing dressing glass, a wicker fire-screen, two deal boxes, a linen press, a deal bookcase and two wig-blocks. The parlor, on the first floor at the front of the house, contained an oval and a square table, six old matted chairs, a leather stool, two gilt sconces and a broken chimney glass. The other rooms were as plainly furnished.

Powerful Inspiration

ALTHOUGH when Handel sat in his study his outer vision rested upon the commonplace surroundings which were peculiar to thousands of other middle-class homes in London, his inner eye beheld great things. To no other composer did inspiration come with such moving power. In the writing of his operas and oratorios the master truly lived in the scenes which he portrayed in sounds with so much majesty and skill. He said that when composing the "Hallelujah" chorus in his "Messiah," "I did think I did see heaven opened and the great God himself." And his servants testified that when their duties took them into Handel's study when he was working he was frequently bathed in tears, so moved was he by the pathos of his own music and of the imaginary situation to which it was allied.

Moreover, when inspiration visited him, Handel's pen could not keep pace with his

ideas. Perhaps the composition of "Messiah" was the most remarkable instance of the rapt and frenzied nature of its creator's inspiration. The whole work was completed in twenty-four days. "It was the achievement," wrote Mr. Flower, "of a giant inspired—the work of one who, by some extraordinary mental feat, had drawn himself completely out of the world, so that he dwelt—or believed he dwelt—in the pastures of God."

Speedy Composition

BUT "MESSIAH" was not the sole instance of Handel's rapidity of composition. His opera "Rinaldo" was written in fourteen days, and Vincent Novello, studying the master's manuscripts in the Fitzwilliam Museum, at Cambridge, England, drew attention to the fact that the sand which was sprinkled in the eighteenth century over ink-written manuscripts in order to dry them covered the whole page of many of Handel's, and that therefore he must have reached the end of the page before the ink at the beginning of it was dry. Nor was all this merely hurried work in the sense that the composer was content with the first idea which presented itself. The aria *How Beautiful* in "Messiah" was rewritten four times, and innumerable are the corrections and revisions which Handel made in other works.

Only a man of herculean strength could have accomplished the labor which Handel offered to the world. Even his intemperance in work—and, it may be added, in food, for Handel was a prodigious eater—did not take him out of existence until he had been seventy-four years in it. There must have been a great void in London when the gravediggers in Westminster Abbey patted down the last handful of earth and placed the stone in position above Handel's tomb. Never had quite his like been seen or heard before. It is possible that his like will never be seen again.

Self-Test Questions on Mr. Borowski's Article

- (1) What was peculiar in Handel's life experiences?
- (2) Describe Handel's personal appearance.
- (3) Tell something of Handel's vicissitudes and of the fortune he left.
- (4) Tell something of Handel's application to work.
- (5) What woman most influenced Handel's life?
- (6) What were his religious inclinations and how expressed in his life?
- (7) What charities were favored by Handel; in this was he unusual among composers?

The Last Lesson First

By Charles Knetzger

BOOKER T. WASHINGTON who has won world-wide fame for his grand achievements in the uplifting of his race relates the following story in his autobiography, "Up from Slavery."

"During the days of slavery there was an old colored man who wanted to learn how to play on the guitar. In his desire to take guitar lessons he applied to one of his young masters to teach him: but the young man, not having much faith in the ability of the slave to master the guitar at his advanced age, sought to discourage him by saying: 'Uncle Jake, I will give you guitar lessons; but Jake, I will have to charge you three dollars for the first lesson, two dollars for the second lesson, and one dollar for the third lesson. But I will charge only twenty-five cents for the last lesson.'

"Uncle Jake answered: 'All right, Boss, I hires you on dem terms. But, Boss, I wants yer to be sure an' gimme dat las' lesson first.'"



The Golden Age of Music

HENRY T. FINCK'S AUTOBIOGRAPHY

A review of the most interesting musical book of the hour, the last work of America's most famous critic, the late Henry T. Finck, for thirty years a leading contributor and warm supporter of "The Etude."

SHOULD a musical or dramatic critic be on terms of intimacy with the artists he is called upon to criticize? There is one veteran critic in New York who has throughout his career avoided meeting these artists. On the other hand, Henry T. Finck, who served for forty-three years as musical critic of the New York *Evening Post*, habitually cultivated the friendship of all the great singers and players who appeared in the metropolis. By studiously avoiding mediocrities and associating only with celebrities, he escaped the embarrassment of having to say disagreeable things about men or women whom he knew personally. Moreover, his chief, Mr. Godkin, had advised him early in his career never to write anything about an artist, particularly a woman, that he would hesitate to say to her personally. The greatest artists welcome criticism if it is written in courteous language.

Friends with the Great

HAD IT not been for his habit of cultivating the friendship of great musicians, Mr. Finck would not have been able to write a book like his autobiography, which has recently been published under the title of *My Adventures in the Golden Age of Music*. In the course of nearly half a century he was successively on terms of intimacy with an extraordinary number of celebrities, and concerning all of these he has new anecdotes to relate, besides dwelling on their principal achievements and the attitude of the public toward them. He explains why he never had any difficulty in adding a celebrity he admired to the list of his friends.

"How did I do it?" he asks, and answers: "By winning his or her affection. If you wish to win a woman's love or friendship, you do not compliment her on those of her attributes or charms which are so conspicuous that any fool can see them. You discover some subtle traits that others have overlooked and dwell on those. That's what I have done with the celebrities I have been called upon to discuss as a newspaper critic, and why they have taken me to their hearts. That's why the greatest of the great were always glad to come and lunch with us, or to invite us to lunch or dine with them, and why I have plenty of personal gossip and new anecdotes to offer.

"Many critics love to dwell on flaws in the work of the great and greatest. I heard those flaws but ignored them, dwelling instead on the things that raised these artists above the level of dull mediocrity on which most musicians and other mortals dwell."

The Golden Age of Music

WHAT IMPRESSED Mr. Finck most in reviewing the story of his life is that it covers practically the whole of the Golden Age of Music in New York. "There will never be another age like it," he declares. "The radio is making terrible havoc in the activities and earnings of professional musicians (ask them!), while the cacophonists, sarcastically dubbed 'futurists,' are doing their level best, with their insane cult of dissonances, to assassinate whatever interest is left in the divine art. They are greater enemies of music than the jazz bands. 'Paradise Lost' might

be an appropriate sub-title for my reminiscences of the Golden Age of Music."

Perhaps Mr. Finck is unduly pessimistic as to the future; the thousands of talented musicians now busy will undoubtedly give a good account of themselves, and just as Caruso appeared when everybody thought that Jean de Reszke had been the last of the great tenors, so there will doubtless be other pleasant surprises in the future. As regards the past, this author is usually enthusiastic, often rapturously so, even after he had become, inevitably, somewhat blasé. Read what Otto H. Kahn wrote about him in a letter (1921) in which he says: "Though, as you mention, your views and mine have not always been in full accord, may I say that I have always admired particularly three of your qualifications: Your broad and profound musical (and general) culture, your courageous independence of judgment and expression, and your rare and fine capacity, after many years on the 'listening post' in concert halls and opera houses, to be thrilled by art and artists and to command a freshness, warmth and sincerity of emotion which to most mortals is only vouchsafed, if at all, in the short years of the springtime of their lives."

Varied Biographies

THERE ARE two kinds of autobiography, according to Mr. Finck. One of them tells the story of the author's ideas, ideals, aims and achievements. "This kind," he says, "I provided in a volume entitled *Musical Progress*, which includes the sum and substance of my mental activity in music." The other kind tells an author's adventures among his fellow men and women. This new volume not only tells about the most important and interesting things musical that happened in New York between 1881 and 1924, but takes the reader to the first Bayreuth Festival and subsequently the Vienna, where everybody was

operetta-mad; and these things belonged to the Golden Age of Music.

The author was able to appreciate all this at its full value because he had been brought up in a musical atmosphere, in spite of his having lived from his eighth to his eighteenth year in "wild and woolly Oregon." He gives some startling illustrations of the lack of musical culture in this region at that time; but all the same he lived in a musical atmosphere because his father, who played nearly every instrument, amused himself by organizing village bands and choirs, so that there was always music in the house—home-made, too, for the whole Finck family played or sang.

President Eliot and Music

AS A BOY, Henry Finck had no intention of living in the musical world. He was eager to go to Harvard for a general education and perhaps to become a professor or a doctor or a writer. When he reached his goal he was so fortunate as to become a Harvard student at a time when the late President Eliot was, as Oliver Wendell Holmes said, turning the whole educational system over "like a pancake," which had the result that the students came out of the pan "well done"—at least, they thought they did.

Music was one of the branches most favored by President Eliot. He went so far as to say that "music, rightly taught, is the best mind-trainer on the list."

Concerning this point, Mr. Finck remarks: "Positive proof that music is 'the best mind-trainer' has come from Magdalen College, where all the musical instruction at Oxford is given. There are many prizes and scholarships. Only ten per cent. of the students at Magdalen take music, yet this ten per cent. take seventy-five per cent. of all those prizes and scholarships, leaving only twenty-five per cent. for the

other ninety per cent. of students. And this is not the record of one year, but the average of thirty successive years."

Does Music Study Pay?

THE WISEST of the thousands of teachers who read THE ETUDE will show this page in Finck's book to parents who are not quite sure whether it pays to let their children take music lessons. Mr. Finck took lessons of Professor Paine, and he won, in scholarships and a fellowship that enabled him to go abroad for three years, no less than \$3000. No wonder he exclaims, "Three cheers for music! And three more cheers for President Eliot, whose example has made it fashionable in American universities. Three more cheers, if you please, for John Knowles Paine, a man from Maine (he was born in Portland), who exhibited the holy zeal and perseverance of a true missionary for the divine art." Some of the most interesting pages in Mr. Finck's book are concerned with Professor Paine's activities and influence. He frowned on his pupils' enthusiasm for Wagner, but later on changed his mind radically and confessed his conversion in letters to Finck.

At Longfellow's Home

HALF A century ago there were so many famous men at Harvard that, in the words of the author, "you could hardly have fired a shotgun in any direction without hitting a celebrity." Mr. Finck met most of them, not only in the classroom, but also in their homes. He brings the reader face to face with such men as Longfellow, Howells, James Russell Lowell, Emerson, John Fiske, Agassiz, Holmes, Norton, Palmer, Bowen and Peabody.

The author's father had wisely taught him to play the violoncello, at an age when the instrument was bigger than the boy. To his skill in playing the 'cello, Finck owed his acquaintance with Longfellow. The poet's nephew, Wadsworth, who subsequently became a famous architect, "told Longfellow," to cite Mr. Finck's own words, "about my playing, and the poet promptly expressed a desire to meet me. I was taken to his house for an introductory meeting, and shortly afterward the kind-hearted poet invited the homesick boy from Oregon to dinner. Christmas dinner, at that! I sat at his side and he shared with me all the delicacies (he was an epicure) that friends from near and far had sent for the occasion. Such a dinner I had never dreamt of. But I enjoyed his conversation still more. He asked me many questions about my life in Oregon, and you may be sure I was ever so glad to answer them. . . .

"His three daughters were of course present, and it was arranged that I should bring up my 'cello and play duos with the oldest of them. She was a good pianist and I enjoyed these evenings, which became more and more frequent. The poet could hear us from his private room; now and then he came into the parlor for a chat. He was usually serious in his conversation, but once he perpetrated a joke. He wanted to know all about my 'cello, which was of the miniature Amati type. When I told him it was over a hundred years old, he said with a smile:

"Rather small for its age, isn't it?"



HENRY T. FINCK — 1926

Wagner, Bayreuth and Vienna

WHEN MR. FINCK graduated at Harvard in 1876, the Philadelphia Centennial Exposition was in full bloom. To him, however, there was something still more important: the first Wagner Festival in Bayreuth. He borrowed \$500 from an uncle in St. Louis and steered straight for Bayreuth, where he spent \$225 of his small capital for tickets for three cycles of the Nibelung operas! In the opera house he put his ear against keyholes to get "glimpses" of the orchestral colors, but was put out. He then boldly decided to accost Wagner and ask for permission to attend the rehearsals, on the ground that he had come all the way from America to write up the festival for the New York World and the Atlantic Monthly.

Wagner frowned—said he had no use for critics. "But I am not a critic," Mr. Finck protested, "only a young man who has come to write up the festival." That placated Wagner. "I had made up my mind," he said, "to admit no one. But Liszt has gone in and a few others, so you may as well come, too." And thus the young enthusiast had a chance to see the great master directing the greatest musical event in musical history—operatically the climax of the Golden Age.

At Vienna

VIENNA he had the great good luck to visit just at the time when Johann Strauss was producing such master-works as *Fledermaus*, *Merry War* and *The Queen's Lace Handkerchief*; while two other favorites, Suppé and Millöcker, were also busy launching *Fatinitza*, *Beggar Student* and that sort of thing. "It was," says the writer, "the golden age of the operetta; and I, with my usual good luck, was on the spot when these musical gold coins came fresh from the mint by wholesale."

When Mr. Finck got to the home of pretty girls and dancing, known as Vienna, he had, at the age of twenty-five, never learned the art of dancing. He simply had to take lessons, but was very slow in learning. "I was surprised," he writes, "at my stupidity, for was I not exceptionally musical?" When he told Schwott about that, the teacher laughed and said: "That has nothing to do with it. It is a fact known all over Vienna that Beethoven never succeeded in learning to dance." "That made me feel better," Mr. Finck adds. "I made a supreme effort, caught on suddenly, and soon left Beethoven far behind."

Patti and Emma Eames

MR. FINCK became musical editor of the New York *Evening Post* in the same year (1881) that Carl Schurz, Edwin Godkin and Horace White assumed control of it. Theodore Thomas ruled at that time in the concert halls and Adelina Patti in the operatic Academy of Music. New York was able to appreciate Thomas and his orchestra, but when they went on the road they encountered rather primitive conditions. It was the day of corked minstrels. The author tells a story he had from Thomas himself: Scene: a barber shop to which he had gone in the morning following his concert in a new town. While waiting for his turn he heard the barber say to the man in the chair: "How did you like the show last night?" "Not much," was the reply. "There were no end-men, no jokes, and them sixty-four fellers were too lazy to blacken their faces."

To Patti, Finck was not fair, and he frankly confesses it. While admitting that she had the loveliest voice ever heard and was perfect in light, ornamental rôles, he wanted to hear her in dramatic music, for which alone he cared at that time. Oddly enough, the great prima donna was with him. She was trying to score in master-works like *Carmen* and *Aida*, but they were not in her line. She would have given

anything to sing *Isolde* or *Brünnhilde*; she repeatedly attended the Bayreuth festivals, but that was as far as she got in this direction.

American Prima Donnas

THE PAGES on the American prima donnas who sang at the Metropolitan are particularly rich in anecdotes. Here is one about Emma Eames: One time when she was enjoying operatic triumphs in London, several ladies of the highest aristocratic circles called on her to ask if she would kindly sing for their pet charity. After a moment's thought she answered sweetly: "I will, on one condition. You are all wealthy ladies, far wealthier than I. Now, my usual cachet is £300. I will contribute that by singing on condition that each of you will sign for the same amount." The visitors said they would consider the offer and left. She never heard from them again, it is needless to say. "The charity of society women," Mr. Finck adds, "too often resembles Mark Twain's climbing of the Swiss snow mountains—by proxy."

Sembrich and Paderewski

AS A BOY, Mr. Finck had learned five languages, in all of which he taught his dog, Bruno, to obey orders. He was sorry in later years that he had not learned the Polish language, too, so he might converse with his great Polish friends: Sembrich, Jean and Edouard de Reszke, Josef Hofmann and Paderewski. But he loved to hear them speak their lingo, which sounds much more musical than it looks on the printed page. One time Paderewski's sister taught Mr. Finck a few Polish phrases, with which he surprised Sembrich when she came for dinner.

After one of Sembrich's New York recitals Mr. Finck went to the artist's room. As soon as she saw him she left her other friends and hastened across the room to meet him. With an anxious expression on her face she asked: "Tell me frankly, my dear Henry, did I sing very badly this evening? You see, I am just back from a long concert tour and I fear I have not done myself justice."

Assuming a grave air, the critic replied, "Why, no, Marcella, you sang as well as usual, with one very serious exception." "What was it?" she asked anxiously, and the critic replied, "Your Polish accent was simply abominable."

Tapping him on the shoulder with her fan, she exclaimed, "You naughty man, to tease me so;" and smiles returned to her face.

A Paderewski Trick

ON ANOTHER occasion Paderewski was the naughty man. Sembrich's husband had a kind but bad habit of sending this critic a box of cigars every Christmas. Mr. Finck sold the box and gave the money to a charity. He did not want to spoil Guillaume's fun by telling him. Consequently he was greatly embarrassed when, at a lunch which Sembrich gave at the Savoy Hotel to Mr. and Mrs. Finck, Guillaume ordered the waiter to bring the critic two cigars. He could not say, "I don't smoke;" he had smoked two cigars in all his life and both had made him "seasick." He tried to put the two the waiter brought into his pocket, but Guillaume said, "No, no, smoke them right here—Marcella doesn't object." So he smoked—a very little.

Finck told this incident to Paderewski, and a year or two later, when he had the Fincks as his guests for a fortnight in his Swiss chateau at Morges, on Lake Geneva, he one day invited Sembrich and Guillaume to dinner. While all were enjoying the famous Chateau Gardens, the great pianist let the cat out of the bag by telling the cigar story, to everyone's amusement.

Once before Paderewski had been naughty to this critic at a dinner, this time

in London. An organ-grinder had been playing for some time in the street. Presently Finck exclaimed: "Hello! He has changed his key!" Whereat Paderewski, with a mischievous twinkle in his eye, looked at Mrs. Finck and said, "He is very musical—for a critic!"

Getting Even with the Pole

THE CRITIC made up his mind then and there that he would get even some time with the pianist. The chance came during the visit at Morges. Thursday afternoons visitors were allowed to enter the grounds to see the gardens, hothouses and fancy poultry. "On the first Thursday," writes Mr. Finck, "our hosts had gone away, leaving us alone. Noticing some ladies in the garden, I said to my wife: 'I'll sit down and improvise. They will think it's Paderewski and tell all their friends about their good luck.'"

"When our host came back I told him about these ladies, adding that they would now go back home and say to their friends: 'You think you know how Paderewski plays because you have heard him in a concert hall; but you have no idea how much more inspired he is when he improvises in his studio, as we heard him.'"

The long chapter on Paderewski is perhaps the most engrossing thing in Mr. Finck's new book. He knew the great pianist composer for thirty-four years—knew what a wonderful mind he had outside of music, too. He was the first journalist to suggest that Paderewski should be King or President of Poland. This induced an old subscriber to write to the editor on January 11, 1919: "Probably a year ago Mr. Finck wrote the same silly, inane nonsense, and how a serious paper like the *Evening Post* can permit such stuff to be printed is beyond the comprehension of your average reader. I should think Mr. Finck's closest friends would without delay call in a first-class alienist."

For six years of distinguished political activity Paderewski did not touch his piano. When he came back to the stage many wondered if he had lost any of his skill. On this point another superpianist said to Mr. Finck after again hearing Paderewski: "We had better all become Premiers and then come back to music!"

A Matter of Language

By E. A. B.

RICHARD WAGNER, as famous a composer as he was, betrayed the most absurd inconsistencies in the matter of the language of his expression marks. "Let us write everything in German," he said to himself. Commendable enough! only then he forgot or was careless, and so we frequently find in his music a curious, incomprehensible, and ugly mixture of German and Italian such as *ein wenig rallentando*; or *ausdrucksvoll* and *espressivo* are used a few measures apart in the course of the same tune.

Trying to be "national" in the language you use for your music is sometimes considered laudable. Percy Grainger is one of the few who are really consistent in employing a language other than Italian. But as long as everyone from Kalamazoo to Cairo understands Italian musical terms, and they have for so many years been the generally accepted medium by which the composer has given the performer the interpretation he desires, isn't it the height of foolishness to cast aside this musical Esperanto? MacDowell's "ruggedly" "lingeringly" and so on, and Grainger's droll and verbose directions cannot mean a great deal to the musician in Leningrad, Lisbon, or Hong-Kong, we imagine.

All Scales by the Same Route

By Ruth L. F. Barnett

SOME pupils find difficulty in keeping in mind two separate processes for forming the series of scales, one for the sharp keys and another for the flats. One process will suffice if the teacher can bring himself to go contrary to precedent in handling the flat scales.

First, have the pupil write the sharp scales in the usual way; that is, by beginning with the scale of G and sharpening the seventh note. Then begin each new scale on the fifth of the preceding scale, and sharpen the new seventh. Continue through the scale of F-sharp.

Below the scale of F-sharp have the pupil write the scale of G-flat. Bracket these two scales to be sure that the pupil understands that they are the same scale spelled differently. Now continue the process used in the sharp scales, beginning each new scale on the fifth of the preceding scale as before. Sharpening the seventh note of the scale will cancel one flat at a time until the series ends with the key of C.

The Swimming Coach's Instructions As Applied to Piano Practice

By Florence Lipkin

As a member of one of the largest American swimming associations the writer was given the benefit of the instruction of a coach whose pupils have won laurels all over the world. The rules he gave were:

1. When training for a one-hundred-yard swimming race, practice until you can swim with ease three or four hundred yards.

2. When training for speed in the water, practice very slowly, paying strict attention to the movements of the arms and legs and to the breathing. Swim gradually faster, but never at the highest possible speed. Go slowly!

Applying these rules to piano practice:

1. When the exercise or piece contains a run or passage of one octave, practice it up and down two, three or more octaves till every note is clear and the fingers do not fumble.

2. When a piece is to be played at a quick tempo, practice it very slowly, paying special attention to the action of the fingers, the position of the hand and arm, and all rhythms and interpretation marks. Gradually increase the speed, but do not practice too often at the designated tempo. Go slowly!

Music's Frailty

By Elizabeth Stoddard

THE peculiar charm of music exists in its very frailty, its constant reliance on human effort. The other arts may survive for centuries without the aid of a single loving thought or the guidance of a single creative impulse; but music becomes shadowy and lifeless the instant it loses man's devoted allegiance.

Paganini's violin in a glass case in Genoa is only a valuable "specimen;" stacks of Beethoven's symphonies would be mere relics for the curio seeker did not a living touch transform them.

Music's realm is not in musty volumes, nor in crumbling forums. It is in the hearts, the fingers, the throats, of its million lovers.

Bach is truly a treasure trove for the pianists. What a wealth of ideas! What invention! What true feeling!

—NICHOLAS MEDTNER.



The Pianist's Daily Dozen

By CHARLES B. MACKLIN

Part I

This set of finger gymnastics, to be done away from the piano, is from a book which will shortly be ready for the market. The author is a well-known teacher who has made a careful study of the development of the pianist's hand, and who has been most successful in putting his discoveries into practice with his pupils. His language is so transparent that even the beginner-student will be able to grasp the meaning and to put it into practice. Our readers will welcome these most practical helps.



THE VALUE OF certain finger gymnastics, done away from the piano to supplement work on the keyboard, and, in some cases, substitute for it, has come to be so generally recognized by piano teachers of experience that it is now possible to systematize a course of hand building and development which not only will save much effort at the piano, but also will render much more profitable the time spent in actual keyboard practice.

For many years machines and contrivances of various kinds have been more or less in vogue. In fact, ever since the ill-fated Schumann injured the fourth finger of his left hand with a device which he had hoped would enable him to raise it to a height equalled by the other fingers—and perhaps before that time—teachers have been experimenting with the idea. Some years ago a teacher in London made a considerable reputation with a most ingenious machine which he claimed would obviate the necessity of tedious hours of work at the keyboard by putting the hand in better condition to do the work at the keyboard. From many reliable accounts the machine would do all that he claimed for it.

However, I know of no machine which will do anything in the way of developing strength and flexibility of muscles, position of hand and arm, and general nerve control, which cannot be done quite as well and quite as soon by the use of a few simple exercises faithfully and systematically performed. The great value of the machine is psychological: it lies in the fact that the student, *having paid* for the machine, *uses it*. If he will use the exercises here given with the same fidelity he would expect to adopt if he bought an expensive machine, he will accomplish at least as beneficial results.

The Machine Outdone

AS A MATTER of fact, such exercises as those in this little book have one distinct advantage over almost any type of machine: they are safer. They are done by the student himself, who is best able to tell whether the strain is becoming too great. Schumann was by no means the only enthusiast to have strained a finger with a device for improving it. I have known two students who had this experience, and have heard of many. But I have known none, nor heard of any, who ever received anything but the most highly beneficial results from these exercises.

No originality is claimed for them. Most of them are known in some form or other to many teachers; but, as I have never seen them systematized and presented in this form, and as they can be of untold benefit to virtually every type of student, it occurred to me that such an article as this might serve a useful purpose; indeed they may serve a double purpose. First, they will be found to aid greatly in the building of those hands which are defective from the standpoint of piano-playing, putting them into a condition in which they can more easily perform the mechanical work demanded in

playing. Second, they will be found very beneficial for the advanced player who is called upon for constant playing, but whose time does not allow of many hours of technical work at the keyboard.

It is not claimed that they will take the place of piano technic. Nothing can do that. But they will both aid in its development and enable the player who has acquired a certain technic to hold a good deal of it without so many hours at the piano.

The exercises here presented deal only with the development and maintenance of position, strength and flexibility of hand and arm, and with nerve control. But it should be emphasized that good playing rests in large part upon general physical well-being. By far too little attention is paid to this quite obvious fact. We compel our footballers and other athletes to follow the most rigid regimen as to diet, sleep and exercise, as a means to a maximum of muscular strength and nervous control. Yet, the musician, who is called upon for a thousand times higher degree of accuracy of movement, a delicacy of adjustment and control not surpassed by the juggler, usually gives no heed to the quite patent and elementary need of general physical health. Indeed, there is a type which prides itself upon a fragile and aesthetic appearance; which loves to dwell upon the fact that Chopin had poor health, and that he is said to have had a spiritual look. Common sense seems not to have revealed that Chopin's contribution to music and to the playing of his day was made in spite of poor health, and not because of it.

The Exercises

WE MAY divide the exercises into three groups, with one exercise left to itself. They are classified, according to the needs of development, as follows:

1. For strengthening weak hands and arms and for maintaining the general health of arm and hand tissues.
2. For developing arm and hand position.
3. For developing flexibility. This group is especially valuable for small and stiff hands.
4. The last exercise is for the relief of fatigue.

While it is obvious that certain types of hand will need one group more than another, there is almost no hand which will not be benefited by the use of all of them in proportion to needs; *except that weak hands should not use the exercises for stiff hands*. The first two groups can all be done in such a way as greatly to improve nerve control.

We will list the entire set and then proceed to the explanatory detail.

I. For Strengthening

1. Setting-up exercises for arms.
2. Gripping, to strengthen flexor muscles.
3. Massage and skin-drill for the whole arm and hand.

II. For Position

4. Raising the bridge of the hand.
5. Turning the hand.
6. Straightening the fingers.
7. Bending the nail-joint of the finger.

III. For Flexibility

8. Raising fingers back from bridge.
9. Stretch between fingers.
10. Massage of the back of the hand.
11. Thumb-turn.
12. For the relief of fatigue.

Shoulder Muscles

WE BEGIN by considering the shoulder muscles, in connection with those of the upper arm—triceps and biceps. No real technical progress is possible unless the whole arm is in condition to contribute mightily. Weaknesses of hand and arm often have their inception in weakness of arm and shoulder. Not enough attention is given to the arm, as a rule, although it is the base from which the fingers must work. Unless arm and hand will stand steady behind the fingers, there can be no dependable evenness of stroke, either as to time or tone, in pure finger work.

All experienced pianists, in actual playing, use arm movements, to a greater or less degree, in connection with finger work. But the student must differentiate clearly between the arm movement which is deliberately designed to supplement the work of the finger and one which is a purely accidental and involuntary reaction to the finger movement. Irregularity of stroke in the finger itself must necessarily affect adversely any combination movement which includes finger action.

As this irregularity is often caused by an unsteady arm, we commence with the arm. In addition to considering the arm in direct connection with pure finger work, we know that a most sensitive and flexible arm is essential to all good tone work and, while this fact is well known, the relationship between a healthy arm and one that is obedient does not seem to have been sufficiently emphasized. A strong arm, flexible as to muscles, steady as to nerves, and healthy as to the tissue itself, is the first essential.

For the initial exercise, any of the usual "setting-up" exercises which deal with the shoulders and upper arm will serve well. The simplest and one of the best is well known and is done as follows:

Exercise I

STAND ERECT, balanced easily, with no tension in any part of the body, heels touching the floor, but most of the weight of the body carried on the balls of the feet. Breathe smoothly during the exercise. Do not hold the breath. Thrust out both arms at right angles to the body, extending the fingers rapidly with the same motion. Then bring the forearm sharply toward the head, bending the elbow only, but clenching the hand with this motion. Keep the upper arm at right angles to the body during the entire exercise. Repeat from ten to twenty times.

This exercise may be varied—and should be—by thrusting the arms straight in front of the body instead of to the sides, and also by thrusting them above the head. These variants have the advantage of bringing the upper arm into greater play, as it cannot in these be held at right angles to the body, as in the first form.

If desired, the exercise may be done with light dumbbells, preferably of the spring-grip type—the spring-grip offering resistance to the grip on the return movement, thus developing the striking muscles of the fingers. In this way, shoulder, arm, and hand muscles are developed simultaneously. Some work, however, should be done without dumbbells of any kind, because of the value of extending the fingers, with the quickest possible movement from the clenched position as the arm is thrust forward or outward. This develops the quick action of the lifting muscles, which determine the speed of finger work.

Best results will be obtained if this exercise be done at first vigorously, making all movements as rapidly as possible, and repeating a few times, *and then slowly*, allowing the muscles to unfold very gradually, without any opposing tension, and to float, as it were, with a minimum of effort. Slow movements of all types are the finest possible means of developing nerve control; and these movements, slow as they are, *must be continuous*. They must never be allowed to jerk. At first, it is extremely probable that they will jerk, in spite of all effort to prevent it; but constant practice will make even the slowest movement continuous.

Exercise II

THE TYPE of hand which especially needs this exercise is weak at the "bridge," or third knuckle joints. This hand is usually, though not always, thin and flabby. Whatever its size and shape, the infallible indication of the need of building is *the bridge which sinks in, all the way across the hand*, as shown in Figure 5. Compare this bridge with that shown in Figures 1, 2 and 3. In Figure 3, note carefully the high position of the bridge at the fifth finger, and also the high wrist knuckle, and consider these points again, when reading the description of the principles which determine hand positions.

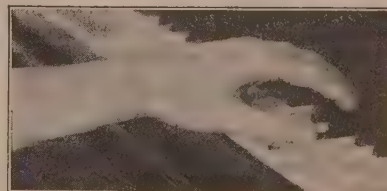


Figure 1
Apex of curve at bridge.



Figure 2
Apex of curve at wrist.



Figure 3
Note position of fifth knuckle at bridge and of wrist knuckle.

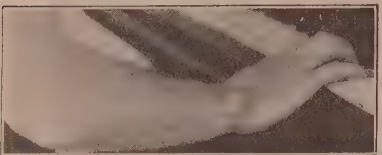


Figure 4
Elbow crammed outwards, wrist in concave curve.

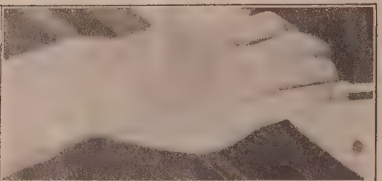


Figure 5
Bridge concave, and tipped to the side.



Figure 6
Thumb off keyboard, and nail-joint concave.

Note the potential strength of the position in Figure 3, as compared with that of Figures 5 and 6.

Kaleidoscopic Tempi

By E. A. Barrell

ONE of the characteristic features of most of our modern music is the frequent, surprising, and sometimes shocking changing of the time-signature within a single movement; and indeed a composition which employs but the one signature for its entirety is beginning to cause us to knit our twentieth-century brows in absolute and unfeigned wonderment. Of course Beethoven could write a work like his *Sonata quasi una Fantasia* (Op. 27, No. 2), for example—or Wagner the Introduction to "Tristan"—and not change the time once. But with Messrs. Stravinsky, Scott, Schoenberg, and other and more muddled "moderns," things are different.

It is undeniably true that the modern musical idiom is quite unlike anything in the past; and so, perhaps, a swiftly changing sequence of time-signatures is a real necessity. We are not prepared to decide as to that; but since the basic rhythm of life and of the entire universe is absolutely unvarying and steady, we wonder greatly whether a music of temporal instability—proceeding in its course about like a too enthusiastic imbibber of questionable moonshine—can ever be sufficient and satisfying to the ear.

There are perceptible two widely different tendencies in this matter. There is, first, the practice of *very occasionally* interposing a single measure of a different time; and this often lends variety, and seems naturally to follow. And then, sec-

ondly, there is the continual and never-ending use of a new time in nearly every other measure, which is such a common occurrence in the work of our so-called "expressionists."

As an example of the first tendency, I have before me a copy of a little three-page song, "Nevicata" (The Snow-flurry), by one of the greatest of the modern Italians, Ottorino Respighi. This song is in two-four rhythm; but, on pages one and three, single measures of three-four have been introduced, and with fine effect. Of course Robert Schumann's music exhibits this same sort of thing. Then, on the other hand, Stravinsky, for instance—in nearly everything he has written—has disdained his music up as a perfect *pot-pourri* of 2/4, 9/7, 3/8, 5/4, 11/9, and other curious metres.

In "Syncopating Saxophones" by Alfred Frankenstein (buy it and read it, by all means, if you are out for wit, speed and knowledge) the author writes as follows of Stravinsky:

"And just as the conventional cadences of verse were not for Whitman, so the conventional rhythms of the older music were not for Stravinsky. So he changes his time-signatures constantly, sometimes in every bar [measure]. The first movement of one of his pieces for unaccompanied clarinet is thirty measures long and has twenty-two time-signatures. The second movement is written without time; it is in the nature of a cadenza. The third movement, sixty-one bars long, has forty-six time-signatures."

To the author of this article (who is possibly just a trifle old-fashioned in his ideas) such a practice as this seems stark madness. And yet, who knows but what there is a sufficient and worthy method in it after all?

Cyril Scott

By G. R. Bett

FROM a recent book on Cyril Scott by A. Eaglefield Hull, we learn that this most interesting member of the younger group of British composers "is of medium height and of a sparseness bordering on the fragile. His head is small—some think this is a never-failing sign of a spiritual man; his face contains at times the benign sadness of enlightened middle-age; at others, it is radiant with youth, and sometimes is even lit with what can only be called 'impishness.' The features are finely cut and (helped by his habit of always wearing a stock tie) suggest a Georgian type, though he is clean-shaven and does not allow himself that affected revival of the side-whiskers. His hands are small and beautifully shaped, apparently quite inadequate in size and strength to the prodigious effect which they can produce on the keyboard. . . . His kindness and generosity are unending and always accompanied by the tact that comes from understanding and sympathy. He has been called a *poseur* by a few acquaintances whose imagination cannot include the possibility of an order of mind so different from their own. And yet never was man more utterly natural. His directness is sometimes disconcerting to those accustomed to a cotton-wool wrapping of conventionality in their views of men, music and things. Perhaps this inclination to regard him as a *poseur* also arises from his surroundings, for he chooses to live in what cannot be called other than a distinctly ecclesiastical atmosphere. Nor does he stop short at Gothic and ascetic furniture—enhanced by beautiful stained-glass windows designed by Burne-Jones and presented to him by a valued friend, but candidly avows his fondness for the smell of incense, which he is constantly burning. 'I like the ecclesiastical atmosphere,' he remarks, 'because in it I feel as if I might be anywhere.'"

Habits That Refresh

By Harold Mynning

IT WAS jokingly said that the pianist Moritz Rosenthal sometimes strikes a wrong note purposely to test the control of his fingers. It is, indeed, beneficial at times, to do the opposite of what is correct or what we are accustomed to do. The momentary breaking of fixed habits is like letting a breath of the outdoors into a room that has had hardly any fresh air for months. Habits are our servants but we should cast them off now and again lest we become theirs.

In keeping with this line of thought I accidentally discovered one day—most things are discovered by accident—a very useful exercise that not only serves to develop control to a marked degree but also breaks a habit that, while useful in

itself, is apt to become overworked.

The exercise is to play over a series of three chords, the first very softly, the next very loudly and the last with a tone in between the two extremes; that is, *pp*, *ff*, *f*. This is a fine exercise for rendering the hand flexible and makes for surety of attack. It is particularly difficult to play a medium-toned chord between a very soft chord and a very loud one, because it is something that seldom actually occurs in music. But for this reason, if for no other, it is excellent for learning to acquire control of all degrees and shades of tone color. It is the old, old story of purposely making a task difficult that the final performance may be the more easily mastered.

The Musician Holds His Court

By C. Stafford

"THE lute player who plays for himself hath no anxiety," said one of the wisest of the old philosophers. Let us do some thinking about this statement. Do we ever play for ourselves? Do we not, even when practicing, have some future audience in mind—at any rate, our teacher?

Now, just for the novelty of it, let each one of us give a whole practice hour just to himself. Let us say, "There is nobody else in this world for sixty minutes but me at my piano. I shall begin with scales because I really want to hear how I play them. I have never really listened before, for I have been too busy wondering how the teacher liked them."

"This scale is like rubber-boots sloshing along a muddy road! If I do not do another thing this hour I am going to get it to sound like dancing feet on a marble floor. That was better—and that still better! Now it has its rubbers off, anyway. But slowly, there! I cannot expect it to dance before it learns to walk daintily. Again, and yet again. There! It was not hard after all. I shall name that scale 'Pavlova.'"

"Now I shall play over my last Czerny exercise. The teacher said I played it well, but I want to be sure myself. Those chords at the beginning are like trumpeters announcing the arrival of the Queen. Play them big! No, that does not make me feel like a Queen. Bigger and finer! So. Now I can sweep in majestically and hold my court."

"Graciously I distribute harmonies and rhythms to my subjects. I grant a rest here with poise: a melody there with

power. Never does a single rebellious note escape punishment nor a single well-turned progression lose its reward. At the end the three trumpeters usher me out with another flourish."

"Next I shall play for myself the first two lines of my new piece. It has not been touched before, but even so I do not intend to listen to a muddle of sound. I shall play it very slowly and get every note correctly. Once I can understand the piece—get acquainted with its peculiarities, so to speak—I shall be able to play it without getting confused. But some compositions are hard to be friendly with at least for several days. They stand back and let the player make all the advances."

"Here is the Introduction to my friend-to-be, properly coming first of all. This gives me an idea of what attitude I am to take toward the piece as whole and what manners or technic I am expected to use."

"Why, this piece is friendly! See how smoothly it falls into my way of thinking! I nod and beckon and it laughs back with a little triplet. I say 'Come and play!' and it goes tripping up and down the piano gayly. How lovely it all is!"

"However, I must treat my new friend gently. There she has stumbled and fallen down! That was because I went too fast. Slowly there! More slowly! Come, let us just walk together at first."

"It really seems too bad to say 'goodbye' to this merry friend, but someone in the distance keeps saying, 'Mary, Mary, I have called you five times. Come to supper!'"

"Supper time! Why, I started practicing at four o'clock and now it is six!"

A Concentration Drill

By Benjamin E. Galpin

EYES to see, ears to hear, one hand to point, a series of figures or notes, a metronome and a brain capable of strictly minding its own business; these are the materials needed in this drill for concentration.

The student points with his finger to the first of a series of notes or numbers, as ①—2—3—4, ①—2—3—4, as the metronome ticks. While two, three, and four are being ticked he merely listens and gets ready to point to the one again. Thus he obeys on the first count and holds himself in readiness on the second, third and fourth counts.

Here are other exercises:

①—2—3—4: obey on 1 (listen on 2, 3, and 4).

①—2—③—4: obey on 1 and 3 (listen on 2 and 4).

①—2—③—④: obey on 1, 3, and 4 (listen on 2).

Counting aloud is best for some as it keeps the mind from falling asleep.



SERGE KOUSSEVITZKY'S

EARLY in the spring of 1910, S. Koussevitzky, the well-known conductor and famous soloist on the contrabass, hired a steamer for a voyage down the Volga. His aim was to bring musical culture to the far provinces of Russia by giving symphonic concerts at the largest towns along this river. The passengers of the steamer were the members of the orchestra and several solo artists. One of them was Alexander Scriabin. Friends, too, had been invited to participate at this trip which had to last a whole month. I, too, had the chance of being a guest of Koussevitzky's.

A. Scriabin, a composer of the very modern contemporary music, was the most fascinating interlocutor of our company. I had daily opportunity of seeing him and deliberating with him on subjects of mutual interest. He listened with delight to the lovely songs of the birds and admired the beautiful shores where blossoms and green bushes gave the luxurious picture of a bright spring. What an impressive mind was that of Scriabin! While speaking, a divine light illuminated his face.

At Ouglitch

IT WAS in the evening that we reached the ancient town, Ouglitch, situated on the upper Volga. On approaching Ouglitch we saw from afar a row of white churches with their golden cupolas and crosses of ancient Byzantine style, all over enveloped by the rosy beams of a sinking sun.

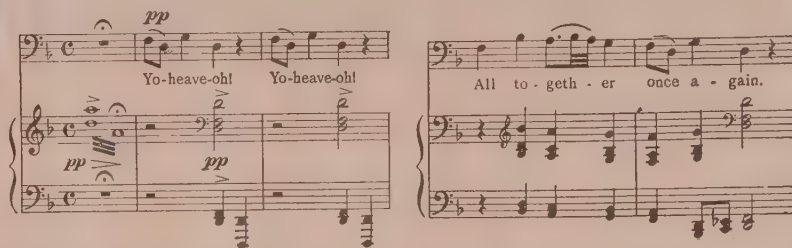
At the end of the sixteenth century here lived the Tsarina, widow of Tsar John the Terrible, and her son Dmitri, heir of the throne of Russia. Since he was only seven years old, the Boyar Boris Godounoff, of Mongolian origin, was named ruler of the land till the heir's majority. Boris Godounoff, a man of immense ambition, wanting the Tsar's power for himself and his line, delivered a secret order to kill the child Dmitri. This crime was fulfilled in Ouglitch and afterward gave poignant sufferings to Boris Godounoff by morbid reproaches of his conscience. Modeste Mousorgsky took this event as subject for his opera *Boris Godounoff*, remaining true to history.

But let us return to the passengers who hastened to step out on the shore in order to overlook the historical relics. The picture before us was splendid and the churches, cupolas and crosses were overflown by a veil of a mystical tinge. A. Scriabin was walking by side with me. All at once a great emotion was reflected on his face. "O Religion! O Holy Faith!" exclaimed he, showing with a gesture of his hand the radiant picture before him,

A Musical Voyage Down the Volga

By ELLEN VON TIDEBOHL

[Ellen von Tidebohl is well known to ETUDE readers through her many excellent contributions sent to us from Russia. She tells of a memorable voyage down the Volga River. The Volga (through the famous "Volga Boatman's Song") has become almost as famous as the Blue Danube of Strauss. Serge Koussevitzky, the present conductor of the Boston Symphony Orchestra, and the originator of this notable musical excursion, is one of the most brilliant conductors of the world. The Story of Boris Godounoff, as presented by the writer, is most interesting. The article is presented as received from the author, retaining the delightful flavor of an alien gifted in writing English.]



which was like a celestial vision. "What a world of beauty and delight lies in the confidence and trust in God!" (His own words.)

Royal Chambers

THE HEAVY iron gates were opened and we entered the chambers where more than three hundred years ago had

lived the Tsarina-widow and her son Dmitri. It was dark; the guard gave us thin wax candles, as they are used at Orthodox church services. Strange was the aspect given to the gloomy rooms by the small lights in the hands of moving figures in a spot where was revived a long past time. All kinds of relics were spread on desks, toys of the child Dmitri and



ALEXANDER SCRIBIN

pictures on religious matters on the walls. In the middle of the room was erected a kind of scaffold supporting an enormous bell. The legend tells that this bell began to ring alarm all by itself the very moment of the murder. By order of Boris Godounoff this bell had been thrown from the tower and chastised by rods in presence of the revolted, indignant inhabitants, who were immediately expelled to Siberia. The bell was put on a car drawn by many horses and went the same way. Some years after, Tsar Michael, the first of the Romanoff Dynasty, ordered to return the banished people from Siberia, and the bell, too, which was established on the place we saw it.

The "Bell Legend"

RUSSIAN people are superstitious, and from their point of view the bell became a holy thing. They believe that he who touches it acquires bliss for soul and body. One of our company gave a thump to the bell—a long, soft sound was heard going far away in the space. "Oh, how wonderful," whispered Scriabin; "a divine voice of the past speaks to us of an eternal union of mankind. There is no space, no time in the gigantic work of the Universe! Everything rolls its own way to the infinite!" (His own words.) We were scarcely breathing, fascinated by the wonderful sound and the words of A. Scriabin. The thin wax candles were extinguished; we left the palace and returned to reality. Before us again was the beautiful sight and the waves of the Volga glittering in silver colors inlaid by dark shores. A. Scriabin began to speak with allurement about the symbols in art; it was felt that his soul was shivering under a new mental emotion.

The deep impression of our stay in Ouglitch cannot be forgotten; but let us go further on the Volga to new shores and new aspirations. Each great town offered some interest. A. Scriabin performed his beautiful concerto piece and numerous encores with the greatest success. Since I had opportunity of hearing his performances in close succession, I observed that each time he gave another tint to his rendering according to his emotion. Before stepping on the concert stage Scriabin was exceedingly nervous, but as soon as he began to play his excitement seemed to be over and his performance became wonderful.

The last town we reached was Astrakhan, at the mouth of the Volga, where Europe and Asia, meeting together, dispute their superiority one to another. Then began our return home, and again before us the beauties of nature which already had delighted our sight. "It is really a magnificent



CHALJAPIN AS BORIS GODOUNOFF

voyage," said A. Scriabin, "but I confess that I am tired of doing nothing! I am longing for my home, where I can entirely give myself up to my work." He did not say "to compose," because of his great modesty. We returned to Moscow with unforgettable reminiscences, the dearest of which are those connected with A. Scriabin, the more precious since he has passed on.

Self-Test Questions of Miss Von Tidebohl's Article

1. What was the physical aspect of Ouglitch?
2. With what royal tragedy was it connected?
3. What incident would indicate Scriabin's deep religious feeling?
4. What superstition was associated with the great bell of Ouglitch, and what gave rise to its origin?
5. What incident would suggest the modesty of Scriabin?

Scales by Tetrachords

By H. C. Higgins

IN TEACHING scales with an increasing number of flats and sharps, it has proved very satisfactory to have pupils work the scales out by the use of tetrachords. Instead of saying, for instance, "In the scale of A flat you must flat B, E, A and D," without giving any reason but that that is the right way to do it, we give the pupils to understand thoroughly just what a tetrachord is, that every major scale has two perfect tetrachords and that a perfect tetrachord is one in which the half-step comes between the third and fourth degrees.

Then, in building the scale, starting on A flat, for example, we tell them: "From A flat to B flat is the first step of our first tetrachord; from B flat to C is the second step. Next we must have a half-step, so it must be D flat." So we explain all the way through that we have to raise and lower because we must have whole steps or half-steps. The pupils, once they know why, become fascinated with the idea.

Is Liszt Found Mistaken?

By Mary M. Pleasants

IN rereading through the complete works of my favorite composer, Frederic Chopin—an annual feast to me—I naturally remember some movements as well as harmonies and melodies of his wonderful genius. While rereading excerpts from Liszt's memoirs of Chopin I was struck with the following quotation:

"Through the feeling that flows forth in all his works they have spread and become much loved in large circles; and this feeling is in the highest degree romantic, individual, peculiar and yet related not only to that people, which has to thank him for one more celebrity, but also to all hearts that were ever touched by the misery of exile and by the sentiment of love. Meanwhile, Chopin was not always contented with those frames within which he sketched his happily-chosen figures; he would also bring his thoughts into the limits of the classical form. He has written two fine concertos and three fine sonatas, but it is not difficult to discern in these productions rather the will, the purpose, than the inspiration. This last with him was capricious, arbitrary, fantastical, bound to no reflection. He had to give it free play and he did violence to his genius, as one thinks, as often as he thought to chain it to traditional rule.

"Chopin could not imprison the wavering, never sharply defined outlines, which lend his thoughts their highest charm, within the stiff, angular framework of a precise

pattern. Nevertheless, these efforts are decidedly distinguished by a rare nobility of style and contain passages of high interest and motives of surprising grandeur of thought. We may mention for example, the *adagio* of the second Concerto to which he was particularly partial, and which he was very fond of playing. The embellishments in this movement belong to the finest manner of the composer, and the leading thought is kept up with wonderful breadth. The entire movement is ideally perfect, and the expression of the feeling now bright and gleaming, now touching and penetrating."

All of this quotation from Liszt expresses far better than I can my enthusiastic estimate of Chopin's genius. But on consulting the Second Concerto, I find that the slow movement referred to is not an *adagio*, but a *larghetto* in the key of A major. Also I find, by consulting the First Concerto, that the corresponding movement of it is also a *larghetto* in E major. Hence, I ask the question, "Is Liszt found mistaken?"

Things to Do

By George W. Weaver

WE GET too much of the negative "don't." Let us have some "do" for a change. Most pupils progress better if they are told what they can or should do and get tired of continual prohibitive "don'ts." To draw attention to things to be done is better psychology than the eternal dwelling on faults to be avoided. Here, then, are a few points to observe on the positive side:

- DO—
1. See from the very first that each finger strikes the correct note.
2. Require your eyes to note the time and key signatures.
3. Train your mind to remember what the eyes have seen.
4. Work consciously for accuracy (speed increases of itself).
5. Demand prompt obedience on the part of the fingers to what the eyes see.
6. Observe phrasing and touch while still going slowly.
7. Listen for the voices or harmonies while you are playing. If you cannot hear what the composer has to say, you cannot expect an audience to hear it.
8. Try to recognize the chords as you play them. Your technic teaches you the chords and inversion: apply this knowledge.
9. Bear in mind that rhythm is the life-pulse of music and try to find the rhythm (not merely the accents).
10. Listen with both ears to what your teacher has to tell you. If you listen with only one ear the comments are likely to pass right through it and out the other.

First Things First

By May Hamilton Helm

"FIRST things first," answered a woman when asked how she managed to "keep up her music" while also doing her housework. It was with her largely a question of values.

It seemed folly to develop a talent and then, through disuse, let it slip away. Therefore she practiced every morning, letting less important duties wait. There is generally time to do what one really wants to do.

"The time will come when singers will be relegated to the orchestra and their voices used as orchestral instruments. Something more than opera will come out of the movement; the possibilities are endless."

—EUGENE GOOSSENS.



Our Heritage—The Indian

By Frederick Cardin

THE INDIAN will always be remembered as the child of "the Great Out-Doors." Consequently, we must consider the Indian Music as of the same source. Research work reveals that Indian music is the greatest, perhaps, of our various idiomatic forms of American folk music.

For many years little was done to collect and preserve the native American Indian music, but now the Smithsonian Institute has attended to the recording and filing of a large portion of all Indian music, and this is being saved for future study. The first scientific study of Indian music is a collection made by Alice Fletcher, of "Music of the Omahas," a Nebraska tribe, and preserved in the Peabody Museum. Collections are now available in every first class library, and it is our privilege to study the Indian melodies and rhythms, as well as the works of other recognized authorities, that they may evolve into something that will fit into the scheme of our modern musical endeavor. One of the surest ways of preserving the native American music is to re-create it and embody it into those things that will make a universal appeal.

Many American composers have chosen Indian themes for their compositions. Mr. Thurlo Lieurance has recorded hundreds of Indian songs which are now preserved in the Smithsonian Institute at Washington, D. C. On one occasion, by accident, he nearly lost his life in the Rocky Mountains, while making his way to an Indian ceremonial, to study and record the music. To him the Indian race as well as the Paleface American is indebted for that beautiful song, "By the Waters of Minnetonka," and for many others based on Indian motives.

Rhythm and melodic beauty characterize Indian music. To the music lover, especially the composer, the music of the Indian is interesting from an expressive as well as a theoretical standpoint. In many instances the songs were accompanied and supported by drums, or, as is often said, the "tom-tom," with a combination of as many as three different rhythms, a combination considered very difficult by modern musicians.

A fact yet beyond our grasp is that the Indians, consciously or otherwise, did hear and sing quarter tones. Many times it is hard to reproduce effects which the Indians obtained with this ability to employ smaller intervals than is possible with our modern musical system. It is unknown whether or not they had a standard scale. The Indian flute is the closest connection

between the primitive and the modern music, the only musical instrument developed by the Indian.

The Indian flute was used for serenading and courting; especially when a brave from one tribe loved a maiden from another tribe. The young brave always composed his own love song by which, from the distance, he might be recognized by his sweetheart. Even today, out in Oklahoma, it is not an unusual thing on balmy spring nights to hear the Arapahoe flutes in the vicinity of the Girls' School on the Comanche Reservation. The flutes are usually made of cedar and have a beautiful tone, quite enticing.

The romantic and traditional quality of Indian music is most attractive. There was special music for all his ceremonies, such as the prayer song of chants for bountiful crops, for spiritual guidance in battle and for physical and moral strength, besides thanksgiving songs for victory, for the corn crops and the plentiful grass, for the many buffalo, and the safety of their people. Then there were the songs of longing, of love, of joy and sorrow. In our Indian music of the plains, one finds the song of the laughing waters, the song of the weeping waters and of owl's bleak cry; the tale of the strawberry moon, of the hot south winds and the years of drought, and famine; of the mischievous whirlwinds and the fierce north winds, from the land of the sky blue waters—things vital and more than fascinating to the Indian, yet fathomless to that great child of nature.

Showing the Pupil the Benefit of Stretching Exercises

By Arthur A. Schwartz

EVERY pupil wants to see the practical result of work. Nothing so stimulates a boy learning, say carpentry, as the sight of a table he has finished. The same applies to a girl who has learned to embroider. She likes to see her work progress. A child always would rather make a thing which he can see not only when it is done, but while it is growing.

Watch a little girl when she starts to plant flowers, and watch the same child when the flower begins to sprout. With what loving care she tends the plant, and how careful she is to help it grow! How practical was Miss Pontifex when she gave her little nephew a carpenter's workshop. The clever old spinster knew children were delighted when they saw the results of their work. Modern educators, too, see the sense of working along these lines.

To tell a child that certain stretching exercises will increase the span of the hand, means nothing. Children, as every teacher knows, try to stretch the hand, and even ask the teacher: "How much can you stretch?"

Here is a scheme that I have never known to fail, even with grown-ups: I draw the outline of the pupil's hand in a stretched position, in a book I keep for that purpose, and date the picture.

Two or three months later, after giving some stretching exercises, I place the pupil's hand over the old outline and again draw it. The hand has stretched; the fingers extend farther apart than they did at first, and the pupil sees the practical results. Stretching exercises, thereafter, are eagerly practiced; they mean something.

"To be truly musical you yourself need not either play or sing. If you love music and learn to appreciate it, you may become more musical than many an accomplished player or singer. You need not follow music as a profession in order to love it as an art, for appreciation grows with knowledge; and real musicianship does not lie merely in dextrous fingers or facile composition."—SIR DAN GODFREY.

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

Combined Course in Music History, Appreciation and Harmony

THERE ARE many reasons why a variety of music electives cannot be given in the smaller high schools. A small number of pupils may, indeed, elect various courses, such as Theory and Practice, Harmony, Music Appreciation, Vocal Ensemble, Instrumental Ensemble, History of Music, and Applied Music Study of the piano, organ, voice and instruments of the orchestra and band. But, while the sum total of the number of pupils electing all of these courses would compare very favorably with other popular electives, still the cost of providing enough teachers to carry on a full program of music electives would be prohibitive.

The problem must be solved by combining certain allied courses, such as elementary theory and practice, harmony, music appreciation and history, into one elective or constant course in music. The course should be given on a basis of four or five periods a week and extend over a period of two terms, or one school year. It must, of course, carry full credit toward high school graduation. Enough pupils should elect this special course in music each term to enable the teacher to carry two classes at the same time, namely, music one, which would contain pupils taking the course for the first time, and music two, which would contain pupils who have finished the first term of the course.

Regular Courses

THE GIVING of cultural courses in music on an elective basis should not interfere with the regular work in music. In the high school all of the pupils should be required to take chorus at least once a week, for credit on a laboratory basis; that is, one-half point of credit for each semester's work. The general practice is to require at least one year of chorus work and to offer, in addition, an elective in chorus work for those especially interested. This is important in order to secure graduation credit for pupils who are attracted by glee club and operetta projects.

The school orchestra is the other regular music course which cannot be overlooked. An elective course in orchestra or instrumental ensemble must be given for credit. The high school chorus and orchestra classes should meet four periods a week and receive laboratory credit. The carrying on of credit for applied music study may be handled by the school music teacher in co-operation with local private teachers. A summing-up of the minimum number of courses in the order of importance which a single music teacher in the high school should give, may appear as follows:

- (1) Regular chorus work for all pupils;
- (2) Elective chorus, open to all pupils qualified;
- (3) Elective orchestra (or band), open to all pupils qualified;
- (4) Special cultural course, open to all pupils;
- (5) Credit for applied music study, open to all pupils taking regular elective courses in music.

Planning the Cultural Course

THE CULTURAL elective course may be considered from two points of view. Music appreciation, history and biography fall under one heading, and elementary theory and practice and harmony fall under another. If the course is to be given on a four-period-a-week basis, then two periods should be devoted to history and appreciation, say, the first and third periods, and the other two periods, the second and fourth, to theoretical work. If five periods are permitted, three of them should be devoted to history and appreciation and two to theory. This really splits the special music course into two courses. However, by doing so, this provides for the admittance of many pupils who cannot find a place in their individual rosters for the full course and, in addition, enables those who are neither interested nor prepared to take work in theory, to take the history and appreciation course.

Material for the Course in History and Appreciation

IN PLANNING the special course we must realize that little can be done without placing texts in the hands of the pupils, in order that assignments may be given regularly for home study. A reference library of works on music, such as Grove's "Dictionary of Music," Baltzell's "History of Music," and many other works on music history and biography should be available for the use of the pupils. There is nothing finer for use in a course of this kind than a work which covers the field of history of music and appreciation in a novel and interesting way. This may be said of the "Standard History of Music," by Dr. James Francis Cooke. This could be used as a basic text and placed in the hands of the pupils. The book is well outlined in short chapter form, with ten test questions given at the end of each chapter. The interesting supplement of records will furnish ample material for illustration of the historical background developed through study of the text. The use of these records for listening lessons will furnish material for a correlated course in music appreciation.

There is no course more fascinating for the average boy or girl than a course of this kind in music history, and in the appreciation of the literature of music, chronologically presented. This course could be continued or supplemented by another work by the same author, namely, "Music Masters Old and New." A music club could be organized to present programs and a study of the lives and works of the great musicians mentioned in this text.

Material for Theoretical Work

THE FACT that a text is needed for history and appreciation holds true also of work offered in elementary theory and harmony. A good text covering the elementary field in theory is the "Harmony Book for Beginners," by Preston Ware Orem. "This work aims to present in a plain and practical manner the groundwork of harmony, giving sufficient material for the work of the first year and

affording a thorough preparation for more advanced study, according to any of the standard methods."

Music note books or music paper should be provided for working out the material assigned. Written work should not be copied down in final form in the pages of the text until passed on by the teacher. A staff-lined blackboard should be used and a piano or, better still, a reed organ should be available. The use of an organ will enable the pupils to hear the sustained tones of a chord and, furthermore, to hear chord connection and the leading of voices. The use of cardboard keyboards will enable the pupils to visualize the chord sets or positions and to build up a background for the study of keyboard harmony.

Methods for History and Appreciation

IHAVE BEEN requested to outline a combined course in musical history, appreciation and harmony from month to month, covering ten months in all. This will include the use of the texts named. Let us consider, first, the method of teaching history and appreciation as correlated subjects, and later take up the method of presenting elementary theory and harmony. The "Standard History of Music" reads like a story book and could be read aloud, topic by topic, by individual pupils. After a topic has been covered, the teacher should question the class and get a reaction of the understanding of the pupils. After this has been done the teacher should present a record which illustrates the point or points under discussion, and once again the reaction should be expressed by the pupils. Occasionally the process should be reversed.

A home assignment of a chapter or certain pages should be made. Also, the teacher, without preliminary discussion, should present illustrative material by means of a record or by playing himself. Individual pupils should be asked to identify the kind of music presented or to explain the connection of the musical illustration with the home assignment. Still another interesting but more difficult way is the presentation of the record or illustration first without even preliminary home study. The pupils are asked to give their frank reaction and the teacher, by clever questioning, proceeds to unfold the characteristics of the music which apply to the topic suggested for study.

Whatever method or methods may be used, it is important to use the "ten test questions" given at the end of each chapter for review. Not only should the content of the text be considered in the review, but also the musical illustrations should be used for a test of musical discrimination and memory. Good use should be made of the supplementary booklet, issued to accompany the history. The list of records prepared for use with each chapter is explained by program notes, and these notes are of great interest to the pupils. The names of the compositions may be learned and thus a knowledge of the literature of music gained.

Methods for Elementary Theory

THE INTRODUCTION of elementary theory to pupils of high school age is not a difficult task. A certain vocabulary of the material of music must be learned before actual work in scale building can be presented. All of the scales, sharp and flat, must be given and the near relation of scales or keys explained in the order of the circle of fifths. Out of this building and writing comes the construction of the signatures. All of this work must first be heard, then sung, analyzed, spelled and written. The piano keyboard should be constantly in use and the pupils should be called on to play the various scales studied. All of this work leads to the study of intervals.

If a strong foundation in scale building has been laid, the study of intervals will not be difficult, nor a matter of mathematical calculation, as each degree of the major scale of any given tone lies in fixed relation to the tonic, and as these intervallic relations are either major or perfect. By lowering or raising these fixed intervals one-half step, following the rule that major becomes minor, and perfect, diminished, when lowered, or major becomes augmented and perfect, augmented, when raised, and, in addition, that minor intervals become diminished when lowered one-half step, we have the whole story about intervals. The building of triads is a simple matter and is generally considered a part of elementary theory.

Methods for Harmony

THE ACTUAL study of harmony begins with the building of chords in four parts. A study of the various sets or positions of the chords, with regard to the position of the soprano, leads to a background for a study of the chord succession. Right at this point we can begin the harmonization of melody fragments, such as bugle calls. Original melodies should be called for as soon as the harmonization of given melodies is introduced. Common chords in succession should be presented by adding dominant harmonies to tonic and, later, by adding sub-dominant harmonies to tonic. Combinations can be made of all three, and gradually all of the chord material built on the various degrees of the major scale, with the exception of the seventh or leading tone, may be introduced. Progress should not be made too rapidly in using new and different chord combinations or confusion will result. The study of harmony can be made intensely interesting by presenting the subject from several angles. Discrimination in taste must be aroused if the art value of the subject is to be considered.

Some Aspects of Presenting Harmony

LET US consider several ways of approaching the study of harmony in order to build an all-round musical development of the class. One of the popular slogans of education is "the thing before the sign." In theory study this means hearing and doing first and analyzing and writing later. A simple bit of chord suc-

(Continued on page 947)

DEPARTMENT OF ORCHESTRAS AND BANDS

Learning to Read an Orchestral Score

By M. MONTAGU-NATHAN

The Following Excerpt is from Mr. Montagu-Nathan's Interesting Book, "The Orchestra and How to Listen to It"

(Kegan Paul, Trench, Trubner & Co., Ltd.)

The Score

THE SCORE serves several purposes. In the old days, before the era of the conductor, when the first violinist was really the leader of the orchestra, and, when occasion demanded, would conduct his colleagues through any passage in which a modification in tempo occurred, by beating time with his bow, the score, compiled by the composer, was simply a record of the music in its orchestral version, and, once the separate parts had been copied from it, was only required in an emergency. With the advent of the conductor, however, it became customary to print and publish the score, and, in more recent times, the listener has been indulged with the provision of a means of studying and following the music from a miniature or pocket reproduction. Modern scores of works in which the instrumental body is very large are reproduced by photography—a comparatively inexpensive process.

The score, at a first glance, seems a simple affair enough, but at a second the student will see that as some of the instruments play, or rather sound, notes different from those written, score-reading, following, and especially playing, cannot be successfully undertaken without special knowledge, and, after that has been acquired, some practice.

This difficulty is caused by the principle of transposition, on which certain instruments are played and written for.

An examination of a score-page will disclose that, while in the strings the key-signature is that of the key in which we know the piece to be, some of the wind-instruments have other key-signatures. If we were to reproduce on the piano the notes we find in the score, the chord chosen would not have the sound we had heard when the piece was performed on the orchestra. There is a story told of Dvořák, that when a youth, he arranged some music for a band, and being in ignorance of the necessity of transposing, wrote a trumpet part in the key of the piece; as this occasion was intended to be something in the nature of a demonstration of his musical prowess before the parents to whom he had recently returned from school, one can well imagine his dismay at this revelation of the dangers arising out of insufficient knowledge!

Why Transposing Instruments

THE REASON for the variations of key-signature in a score is easily comprehended once the principles of sound-production are understood.

The reader will remember that the principles in accordance with which the wind instrument produces its sound are founded upon the natural harmonic system, which is, that when the air in a tube is set in motion, the vibration of the air column takes place in segments and that the division of these segments results in the production of partial tones. The incident of this system is perhaps best explained by a kind of comparative instrumental anatomy.

If we turn to the clarinet, which is a transposing instrument, we find that it is built in a certain key, and that a change

of note is affected by an alteration of the length of the air-column—an effect produced by opening up holes in the side of the instrument—the higher octaves being secured by graded over-blowing, which brings into play a different fundamental, and, consequently, a different set of partials. It will be remembered that owing to the "break" in the clarinet compass—the section in which the instrument is tonally unsatisfactory—it has been found expedient to employ instruments of different calibre, so that the notes which in a clarinet of one pitch would be unsatisfactory are played on another on which these particular notes do not occur in the "break," but in another section of its compass, being therefore satisfactory.

Transferring our attention to the horns, we discover that these instruments are likewise built in a certain key, and that if played in this normal key they produce their series of partials by variation of lip-tension; further, that the whole series is altered by the use of a valve which lengthens the tube, so that when a note not to be found in the natural series is required, it is secured by changing the calibre of the instrument, and, in consequence, its partials.

A Comparison

NOW IF WE CONSIDER the violin, and imagine that the player is only allowed the harmonic or partial notes of one string, we shall at once perceive that his left hand will often be obliged to make wide leaps from one spot to another in order to produce a scale selected from his partial notes; or, if we use the piano for our comparison, we are under the necessity of imagining that all notes save the harmonic series have been eliminated from the keyboard and that the player, if he wish to play a scale, must pick out the partials, not in their order of occurrence on the keyboard, but in another. Moreover, unless he contrive, he will obtain only a limited number of notes, either on the violin or the piano of our hypothesis. What the wind-instrumentalist contrives is in reality the equivalent of what the violinist would be obliged to do in such a situation; he would alter his string, whenever he required a note not in the natural series, by screwing it either up or down, thus changing the pitch and throwing open a new set of partials; the pianist would probably depend on an equivalent device by which he would lower or raise by means of a mechanical process easily manipulated.

In instruments such as the clarinet, which has a cylindrical bore, the fingering is more difficult, owing partly to the absence of even-numbered partials. It is necessary, therefore, to keep the fingering as nearly as possible uniform, and, when the orchestra has to play in a key which is difficult for the clarinet, to arrange that the latter shall finger in the easiest possible key.

If, then, the clarinetist is using, say, his B flat instrument, he will in any case be sounding notes a whole tone below the notes written in his part and in the score, and, in addition, the composer writes for

the instrument in the key which will make the clarinet part as easy as is possible in the circumstances.

Making It Easy

THUS THE CLARINETTIST is placed in the position of our hypothetical violinist or pianist, in that whereas he will on occasions alter the pitch of his instrument, just as does the horn player, the fingering system is kept as nearly as possible constant.

If his part were written as it sounds, the instrumentalist would have to do the transposing, which would be, so to speak, a physical as well as mental transposition; the conductor's or reader's process is only mental. To explain the matter in the briefest possible fashion, the notes written for transposing instruments are construed by the player as fingering indications.

It should be here pointed out that there is really no need for the score to be identical with the part played by the instrumentalist, and a few attempts have been made, without any considerable success, to abolish this old-fashioned and unnecessary method of score compilation and to introduce the practice of giving the parts of transposing instruments as they sound.

Until this reform obtains full sanction the score reader will be obliged, when perusing a masterpiece in his arm-chair, to perform a feat which appears to be comparable to that of reading a play in which the chorus or crowd speaks in the vernacular and some of the protagonists in certain other languages. To the accomplished linguist the sense of the play will be revealed, but the commencing polyglot will secure but a spasmodic appreciation of the drama.

How It is Done

THE TRANSPOSING instruments in ordinary use are as follows:

The ENGLISH HORN, which has the same fingering-system as the Oboe, but which, owing to its greater length, sounds a fifth lower; its part is written, therefore, a fifth higher, and its key signature has one more sharp than the key of the piece.

The CLARINETS in B flat and A. In the first, the note B flat is the equivalent of C. In consequence of this the B flat Clarinet part will be found to have discarded two of the flats belonging to the key of the piece, thereby effecting the necessary transposition from B flat (two flats) to C (none). As an instance of this, music for the B flat Clarinet which, for a non-transposing instrument, would be in the key of A flat (four flats) is written for the B flat Clarinet in B flat (two flats). The same subtraction obtains, naturally, when there are sharps instead of flats. Two sharps more being the equivalent of two flats less, the key of C would become, for the B flat instrument, that of D (two sharps).

The same condition of affairs prevails with the A Clarinet. To alter the key of A so that it would operate as that of C means the discarding of three sharps; hence, whilst music in A would be written

for this instrument in C (or three sharps less), music in B (five sharps) would, in process of dropping three sharps, become music in D (two sharps) and music in D (two sharps) would drop its two accustomed sharps and introduce one flat besides—appearing, therefore, as in F (one flat).

The BASS CLARINET, usually in B flat, in addition to the transposition, is written an octave above, in order to avoid ledger lines.

The HORN is written for according to the fingering system best suited to the key of the piece. Obviously the F Horn will have its notes written a fifth higher than the notes sound.

The TRUMPET undergoes transposition similar to that of the Clarinet, its fingering system being usually either B flat or A.

The PICCOLO and the DOUBLE BASS are not, strictly speaking, transposing instruments; the transposition undergone by the music does not affect the tonic, or key-note; it is, in a sense, a platonic transposition. The Piccolo part is written an octave lower and the Double-Bass part an octave higher than the real sounds in order to avoid ledger lines—as already noted in reference to the bass clarinet.

Experience the Only Teacher

THERE IS no royal road to adeptness in score-reading, but the attainment of facility by means of experience and experiment in the orchestral concert-room will surely be reckoned a pleasure rather than a toil. From our illustrations it will be seen how a standard score is arranged, and the student will observe with some trepidation that the tendency towards increase in size of the orchestra has caused the score to grow until there are often many lines in it which are not to be found in the classical examples. The scores of such works, for instance, as Skryabin's POEM OF ECSTASY, which at moments require more than thirty-six staves to the page, could hardly be reproduced in pocket size, since that would render the reproduction too small to read. An attempt in this direction has, however, been made with the Strauss work, but, as the page has to be sufficiently high to accommodate the numerous lines in a readable type, the length of lines on each page is of necessity curtailed in order to retain some semblance of pocket dimensions, and hence it becomes necessary to turn over with a frequency that speedily grows irksome. One feels like a Lilliputian trying to read the score of a work intended for the edification of Brobdingnag.

Fortunately there is no reason why the comparison instituted by the inclusion of these examples of scoring should deter the intending student from entering upon a study of the symphonic literature. The history of the orchestra is at the beginning of a new chapter. Bigness as an end, and even as a means, has now, for obvious reasons, very little to recommend it, and the future of the orchestra must lie with those who know full well that simplicity is not incompatible with beauty.

The Teachers' Round Table

Conducted by **PROF. CLARENCE G. HAMILTON, M.A.**

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries



PROF. CLARENCE G. HAMILTON

Metronome Speed

I am at the age of twenty-eight, working hard to become a pianist. Technic bothers me, and I am nervous when I play a quick piece in public. My teacher insists on my getting my pieces up to metronome markings, but I feel so stiff when the metronome is ticking fast! Is it necessary to get music up to those markings? I use the metronome a good deal, but am afraid it is keeping me back in my work.

I love to express myself in my music, and always have in mind a picture of the music that I am playing. Should I be discouraged because I cannot play fast enough? I have the spirit for work and never blame anyone else but myself if I do not get along. Memory work is easy for me.

G. C.

A metronome should be used only when it is a real help; otherwise it should be kept on the shelf. In his book *The Principles of Expression in Pianoforte Playing*, Christiani says:

"Technic should not seek to shine by itself, and least of all give the impression of being the performer's strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as of playing every note clearly and in the spirit of the composition."

So if you have acquired the proper rhythmic proportion in a given piece, forget about the metronome markings which are generally arbitrary and altogether too fast for the student; and concentrate on the interpretation of the musical thought—which mere rapidity is apt to obscure rather than illuminate. Certainly we would not judge the ability of a public speaker by the rapidity with which he talks!

However, you should constantly endeavor to eliminate all stiffness from your playing, since such stiffness results in an inelastic touch and a rigid style. Pay special attention to relaxation of the wrist muscles which are the most frequent delinquents, and preface each day's practice by systematic exercises for loosening the wrists.

Materials for Elementary Pupils

1. What studies and pieces shall I give a bright boy of six after the completion of Bilbro's *First Melody Lessons*?

2. Do you think that Hanon's *Exercises* and Gurliitt's *Studies* could be abridged in teaching an adult beginner who can read music?

3. Is a person of twenty-three too old to begin the study of the harp? Where can a harp be obtainable, also instruction? What are a harpist's earning powers and mediums? A Young Teacher

1. Try Beren's *Easy Studies without Octaves*, Op. 70, Book 1. For pieces, I suggest Bachmann's *Cendrillon Waltz*, and Gurliitt's *March of the Tin Soldiers*, Op. 130.

2. These exercises and studies are excellent. Gurliitt's *School of Velocity for Beginners*, Op. 141, would probably suit the case. A teacher of discretion will always adapt studies to a pupil's needs and not slavishly follow the order in which they appear. Fit the studies to the pupil and not the pupil to the studies.

3. As I am not a harpist I cannot answer these questions in detail. The age of twenty-three, however, should not be too old to start on any instrument, especially if one has some previous musical

knowledge. Also, the harp is increasingly in demand for both solo and orchestral work.

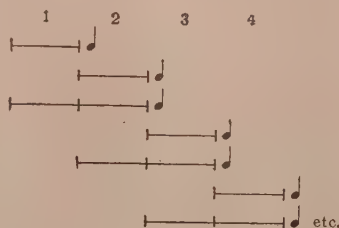
Memorizing

1. What is the best method of memorizing in the higher grades? Is it better to study the piece thoroughly and play it well before beginning to memorize or to begin memorizing with the study of the piece?

2. Is Liszt's bravura waltz called the "Mephisto Waltz" from Lenau's *Faust*? Is it not considered extremely difficult? M. M. M.

1. Yes, it is much better to study a piece well from the note and to submit it to the teacher's criticism before attempting to play it from memory, since corrections and suggestions are more effective if the pupil is still dependent upon the printed page.

In the Round Table for August, 1923, I suggested a scheme for memorizing which I have found of advantage to both myself and my pupils, and which works equally well whatever the stage of advancement. In this system, one proceeds according to the following diagram:



Each division: |——| represents one measure; and the note which follows it represents the first note of the next measure.

Begin with measure 1. Play it twice carefully with the notes. Then, looking at the fingers, play twice on top of the keys. Finally, play aloud twice from memory. Proceed likewise with measure 2, then with measures 1 and 2 in succession, then with measure 3, then with measures 2 and 3 consecutively, and so on.

The next day you may repeat the process, taking groups of two and four measures instead of one and two measures; and the following day you may practice whole sections in a similar manner. In this process, each individual detail of notes and finger motions should be stamped indelibly on the mind. Having secured this mental mastery one may proceed to the "finishing touches" of interpretation.

2. The *Mephisto Waltz*, was, as you suggest, inspired by the *Faust* of Nicolaus Lenau (pen name Nicolaus von Strelenu), a Hungarian poet who lived from 1802 to 1850 and who was noted both for his short lyrics and for his longer poems, such as *Savonarola* and *Faust*. Yes, the waltz is a technical "stunt."

Applied concentration makes a musician, an artist, a poet, a philosopher. The degree of success a man achieves and the rank he attains in any calling depend more on this "applied concentration" than on the gift of genius or on accident.—Bartholomew.

Supplementary Exercises

Is Hanon No. 1 to be used in connection with Presser's *Beginner's Book* or *The Standard Course, Book 1*? Do you recommend the use of Mason's *Touch and Technic* with the Presser book?

Just what is meant by an "accredited teacher?" M. McC.

The courses which you mention are intended to be self-sufficient although there could be no possible objection to supplementing them by other longer exercises, such as those of Hanon. Mason's *Touch and Technic* furnishes a valuable background for any course of music study.

An accredited teacher is presumably one who has fulfilled the conditions imposed by a given institution or community. Since such conditions are only occasionally formulated and since they vary with each locality, the term is an extremely vague one. Many attempts have of late been made to require government certification of teachers, but, so far as I know, these have hitherto been unsuccessful. Will not members of the Round Table who have had experience in the matter give us some information?

Short Fingers

My problem is that of the small, rigid hand and its limitation—how to manipulate or help the hand to develop and eventually be of a size adequate to meet the demands. The particular child to whom I refer is one of my pupils, a gifted child of ten. She is of average size in every respect except in the smallness of her hands.

A former instructor of mine used to begin a lesson by strenuous manipulation of the hands while going through an oral drill regarding scales, triads, and so forth. Personally, the reaction was not agreeable. It took me about five minutes to become conscious of my own hands. But she evidently considered it a short cut to "limbering up." If I'm assured that it is for her good I shall manipulate this child's hands. Needless to say I give her suitable stretching exercises at the keyboard, and she can now play a seventh with ease. She is studying the *Harmonious Blacksmith*, Beethoven's *Moonlight Sonata*, and so forth. As far as interpretation is concerned, she is quite able to take the latter piece. J. P.

Your problem is one about which I should not worry as it will probably solve itself with the child's natural growth. Manipulation of the hand is all right providing it be not overdone; but I should be wary of too many stretching exercises which are apt to strain or stiffen the muscles. A pupil of mine persisted in practicing octaves without my knowledge or consent until the consequent strain necessitated the care of a physician who forbade her touching the piano for several weeks.

See that the hand develops normally in finger expertness, and that, above all, the wrist is kept relaxed. Then trust to time to do the rest. Meanwhile there is a plentiful amount of piano music that does not involve long stretches or that may easily be adapted to short fingers. Most of Cramer's studies come under this head, also pieces such as the sonatas of Haydn and Mozart, Bach's preludes and fugues, Weber's *Rondo Brillante*, Op. 62, Cyril Scott's *Danse Nègre* and some of Chopin's nocturnes and waltzes.

Some of the greatest pianists have possessed small hands. I recall the marvelous agility with which the late William Sherwood used to scamper over the keys with his short fingers. I'm not sure but that undersized fingers are preferable to large, clumsy ones or those that are so long as to get in each other's way!

Psychology and Music Teaching

I QUOTE from a letter received from Mrs. C. C. Carson, of Peru, Indiana, in which she makes a strong plea for the study of psychology and the science of pedagogy by every piano teacher. Enumerating the benefits of such study, she says:

If piano teachers knew about Thorndike's laws of learning, about the laws of habit, how the mind of the student reacts to different stimuli, how many would change their method of procedure? About nine-tenths of them, if they were open-minded enough to admit their errors!

A little story told by my psychology professor a number of years ago to illustrate the law of use and habit, has helped me to put many a heedless pupil on his feet. "A farmer drove carelessly and crookedly over a muddy road. His wagon left deep ruts. Every time he went over that road his wagon followed the same ruts, cutting deeper and deeper continually." Just so in our mental process the oftener the nerve current passes over certain paths in the brain, the less becomes the resistance. Certain connections between situation and response are made, and the paths are established.

If we practice slowly and carefully, think straight, see that our fingers respond to our thoughts—in short, make the track clear-cut the first time—each time it will be easier and easier to play the selection correctly. Of course, it would be useless to try to explain to young pupils about neural paths in the brain, about the nerve currents, and such, in technical terms, but high school pupils want to be shown, want to know why. The teacher who knows these things herself certainly knows better how to guide and train young minds in music study just as she would be aided by such knowledge in the study of mathematics or language.

I, for one, am in favor of setting certain standards of requirements for music teachers to raise the standards of our profession and to make us more useful in our work.

For those who are interested to follow out Mrs. Carson's suggestions, the following books may be especially recommended as worthy of close study:

Fisher: *Psychology for Music Teachers*.
Thorndike: *Principles of Teaching*.
Strayer and Norsworthy: *How to Teach*.

"You don't have to know nothing about music to be a orchestra conductor," said Jake Jones; "I once conducted the Philharmonic Orchestra. Sure I did! Conducted the whole god-darned bunch of players from the hotel to the high school auditorium where they gave a concert."

The part commerce plays in modern music comes in for review in Adolf Weissmann's "Problems of Modern Music," provoking an interesting comparison of Berlioz and Wagner in bringing their work to popular attention. They "ranged themselves the one for, the other against, the press," says Weissmann.

"They both knew the value of stage-managership to the artist in the nineteenth century. They both knew the far-reaching influence of the printed word in the modern world, and they were both born self-advertisers. Here, however, the resemblance ended. Berlioz, whose love of sensation amounted to hysteria, wrote musical articles sparkling with Gallic wit. It is true that as a creative artist he disliked the critic's task which circumstances imposed upon him, but he made the most of the possibilities it offered, and was not above using deliberate untruth for his own advantage. The truth of his inspiration as a composer, however, mocked at the utilitarian devices and intrigues of his lesser self; his work was always in advance of the comprehension of his fellow-countrymen, and he himself solitary among them.

"Wagner, on the contrary, advertised himself, not through but in spite of the press. He could not adjust himself to the journalistic tempo, and his writings took the characteristic form of long-winded treatises. His keenness and personal ambition were very great and he, like Berlioz, was not fastidious as to the means he employed; his propaganda was very persuasive.

Berlioz and Wagner may be said to have been their own agents, but neither liked the task. It was forced upon them by the real necessity of getting performance, without which a musical composition remains unfulfilled. They had to speak through many mouths of the orchestra and sought to inspire all its members, from the conductor downwards, with the spirit and meaning of their work."

A LEATHER DAGGER FOR MADAME!

"I ALWAYS throw myself heart and soul into anything I may be doing," confesses Marie Jeritza, the great dramatic soprano, in her book, "Sunlight and Song." "Yet sometimes my enthusiasm is held responsible for accidents of which I am blameless. More or less was printed anent an incident which occurred at my second performance of 'Tosca.' It was said that I flung myself so enthusiastically on the villain, *Scarpia*, who surely deserves to be stabbed to death—and was impersonated by my friend Scotti—that my dagger passed through his Empire coat, waistcoat and silk shirt, grazing the skin. Since then I am supposed to use a leather dagger for the stabbing scene. After all, so it was said, there was no reason why an artist, especially so fine an artist as Scotti, should be sacrificed because I sank my individuality so thoroughly in that of the heroine. . . .

"The truth of the matter is that it was all the fault of the dagger, or to be correct, the species of hunting-knife used. A good stage knife should always have a blunt handle, so that when the artist, unseen by the audience, makes the rapid turn of the wrist which reverses the knife, there is no chance of the victim being struck by the sharp point. The hunting-knife had—quite inappropriately—a horn handle, made of the antler of a deer, but unfortunately running to a point. It was the first time I had used it. I picked it up hurriedly, taking a blunt end for granted, and so the accident happened."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BEETHOVEN AND HIS MOTHER

BEETHOVEN'S childhood was far from being happy, on account of his inebriate father, but some happiness came to him at least through his mother. Paul Bekker, whose "Beethoven" has been recently translated from the German, tells us that "Throughout his life, Beethoven held his mother in hallowed memory and spoke of her always with the tenderest reverence, with a painfully acute sense, perhaps, of her unenviable life with his brutal father. She remained for him the chief of the very few happy associations of his childhood's home. Each year the feast of St. Mary Magdalene (her birthday and name-day) was kept with due solemnity. The music-stands were brought from the *Tuchsaal* and placed in the two sitting rooms overlooking the street, and a canopy, embellished with flowers, leaves, and

laurel, was put up in the room containing Grandfather Louis' portrait.

"On the eve of the day, Madame van Beethoven was induced to retire betimes. By ten o'clock all was readiness; the silence was broken by the tuning-up of instruments, Madame van Beethoven was awakened, requested to dress, and was then led to a beautifully draped chair beneath the canopy. 'An outburst of music roused the neighbors, the most drowsy soon catching the infection of gaiety. When the music was over the table was spread and, after food and drink, the merry company fell to dancing (but in stockinged feet to mitigate the noise) and so the festivities came to an end.'

We have this pretty birthday idyll from a young inmate of the house occupied by the Beethovens.

PURITANISM IN MUSIC

IN "The Well Tempered Musician," Francis Toye, an English critic with a modern outlook, discourses interestingly on a form of Puritanism in music common to both sides of the Atlantic:

"In endeavoring to demonstrate to an Anglo-Saxon audience," he says, "that light music is not, *sui generis*, inferior to serious music, the writer is handicapped by a remarkable obstacle in the fact that, temperamentally, the Anglo-Saxons show a marked preference for light music, and that, for this very reason, they are loath to believe that it can possess merit equal to that of music which they find more difficult to appreciate. One cannot have Puritan ancestry with impunity. Puritanism is always cropping up in all of us in the most unexpected guises, and one of the most marked characteristics of our artistic Puritanism is our distrust, if not our scorn, of what seems instinctively incongenial. . . .

"Doubtless the acknowledged masterpieces at the very apex of our music literature are serious, without taint of levity. But it is not until you start the wholly unprofitable task of trying to classify musical compositions in order of merit, like schoolboys in an examination, that you realize how few, how exceedingly few, these are. For after, say, half a dozen selections—and it is doubtful if all these would command universal assent—we have to cry halt before Mozart's 'Don Giovanni,' 'Le Nozze di Figaro,' and 'Così fan Tutte,' not to mention Wagner's 'Meistersinger' and Bizet's 'Carmen.' If the term 'light music' has any meaning at all, these masterpieces must be admitted, in greater or less degree, to contain examples of it. Thereafter any distinction between the merits of serious and light music, as such, becomes frankly impossible. Indeed, it is often very difficult to say where the frontier between the two should be drawn."

JEAN-BAPTISTE LULLY—REALTOR

LULLY, the founder of French opera, also operated in real estate, according to Romaine Rolland, who thus describes him in "Some Musicians of Former Days:"

"Like Gluck, Lully understood the all-powerfulness of money in modern society, and his head for business was the means of getting him a large fortune. His posts of Superintendent of Chamber Music and music matter to the Royal family are estimated to have brought him thirty thousand francs. His marriage, in 1662, with the daughter of the celebrated Lambert, music master of the court, brought him a dowry of twenty thousand francs. Besides this he had the receipts from the opera and exceptional honorariums from the king.

"He conceived the idea of investing the greater part of his money in projects to make a new suburb on the Butte des Moulins. He did not consult a business man in the matter, but did all his own work, and, as Mr. Edmond Radet has shown,

worked out calculations, negotiated purchases of land, superintended building operations, and settled terms with the workmen. He never let any one do things for him. In 1684 he was the proprietor of six buildings which he had had put up, in which he let apartments and shops. At Puteaux he had a country house with a garden, and a second one at Sèvres. And finally he set about purchasing a lordly estate, the country of Grignon, for which he bid sixty thousand pounds above the First President. . . .

"At his death he left fifty-eight sacks of louis d'or and Spanish doubloons, as well as silver plate, precious stones, diamonds, real and personal property, charges, pensions, and so forth, in all worth about eight hundred thousand francs, and equal to two million francs to-day."

To this the author adds a footnote detailing other properties Lully possessed, lifting his fortune to seven millions of francs.

GRÉTRY'S INVENTIVE MIND

"If I had to dance to music in prison I should choose a clarinet to play the tune," said Grétry, the French composer, who believed the clarinet and bassoon were sad instruments, and the oboe rustic. Most wind-instruments were "sad" in his day, which, of course, was the day of Haydn and Mozart.

"Like Rameau," says Mary Hargrave in "The Earlier French Musicians," in which she has an essay on Grétry, "he speculated about music as a means of expression. Not only sorrow and joy, but such emotions as anger, jealousy, shame, may be expressed in music. Even friendship, sarcasm or flattery may be rendered."

And again, she says: "He had an inventive mind and imagined a kind of metronome for rhythm, also a musical barometer with a merry air for fine weather and a sad one for gloomy days. . . .

"He dreams of a theatre of the future which is astonishingly like Bayreuth. 'I should like the theatre to be small, holding one thousand persons at most; with only one class of seats everywhere; no boxes. I would have the orchestra concealed, so that neither musicians, lights nor music stands should be visible to the audience. The effect would be magical. . . . A circular hall rising in tiers forming a simple amphitheatre decorated only by frescoes.'

"He foresees that all accessories foreign to the 'poem' must be got rid of. The ornamental singer will be banished from theatres to concert halls; *roulades* will seem so ridiculous that no one will sing them save those who wish to imitate the nightingale. There are also orchestral abuses which must be abolished."

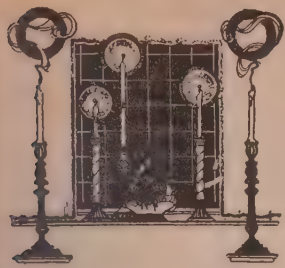
SCRIABIN AS A STUDENT

HERE are some gleanings from an essay on Scriabin appearing in "Crotchets," by Percy A. Scholes, giving us a glimpse of the Russian composer in his student days:

"Scriabin's definite academic training was, of course, received at the Moscow Conservatory. Here his teachers were Taneyef for counterpoint, Arensky for composition, and Safonoff for piano. The teaching and personality of Taneyef were probably quite acceptable to him, and so, certainly, were those of Safonoff. To Arensky he seems quickly to have taken an aversion, and his work for him was done under compulsion. On one occasion Arensky set him as a summer holiday task the writing of ten fugues. Of these he wrote but two—a fugue-nocturne and a five-part fugue. . . . When, leaving the stricter style of fugue, Scriabin went on to free composition, he gave still more annoyance to his master. If Arensky asked for one thing, Scriabin would invariably bring another. As one instance, Arensky told his pupil to write an orchestral scherzo—result, the composition of an introduction to an opera on a Lithuanian subject. Speaking to another of his students, Arensky described Scriabin as a 'madman.'

"Taneyef, it is satisfactory to find, understood Scriabin and gave him a far better name. He spoke of him as a quick learner who always did the exercises that were set, but admits that he was not particularly fond of work, and was ingenious in finding short cuts, such as selecting the shortest themes for treatment as exercises in 'imitation!'"

"Safonoff's recollections of Scriabin seem to have been invariably pleasant. He described as one of the finest experiences of his life an occasion when, whilst giving Scriabin a lesson, being over-tired, he dropped off to sleep and woke to hear a D flat major prelude until then unknown to him. He remained spellbound and afraid to move or speak lest he should break the spell."

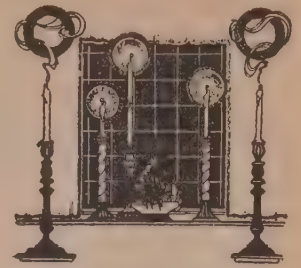


Franz Liszt and His E Major Polonaise

By the Eminent Pianist

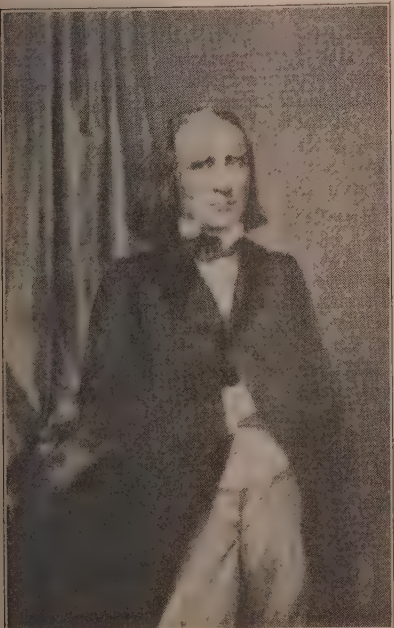
RICHARD BURMEISTER

Famous Pupil of Franz Liszt



IT WAS in the fall of 1881 that I followed Franz Liszt from Weimar to Rome to continue my studies with him. His seventieth birthday had just been celebrated at the German Embassy in the Palaces Caffarelli and later a concert was given in his honor at Sala Dante where Sgambati played his *A Major Piano Concerto* and Pinelli conducted his "*Dante*" *Symphony*. A few days later, Liszt, who lived at Hotel Aliberti that winter, gave to the few pupils gathered in Rome a lesson at which I happened to play his *E Major Polonaise*. Though forty-five years have elapsed since, it seems to me as if the lesson had taken place yesterday; and it gives me pleasure to write down for the *ETUDE* the master's conception and changes of his work.

The biography of Liszt is too well known to be reiterated here. His career was a most marvelous one: A pupil of Czerny (the man with the uncountable *ETUDES*); kissed by Beethoven after a concert the lad gave in Vienna; refused by the Paris Conservatoire to enter as pupil; a few years later having all Europe at his feet; then settling down in Weimar to startle the musical world by publishing most revolutionary compositions; after that drawn to Rome by the Princess of Wittgenstein, he became there a priest after his love affairs had furnished the salons of Europe with most sensational talking-stuff. Again he returned to Weimar



A RARE PORTRAIT OF LISZT

to give the rest of his busy and most generous life to his pupils and died solitary, like a gentle King Lear, but without a Cordelia, in Bayreuth amidst the Wagner Festivals, the 31st of July 1886.


A Popular Composition

AMONG Liszt's piano compositions the *E Major Polonaise* has become one of the most popular piano pieces. Before commenting on it a few words may be said about the *Polonaise* in general.

The *Polonaise* (in Italian *Polacca*), a Polish national dance, is rather a prom-

enade than a dance. It did not originate from the numerous Polish folk dances or songs, but was first played and danced in 1574, at the court of Henry III of Anjou in Krakau, when the nobility defiled before him at his ascension to the throne.

The *Polonaise* is always written in 3/4 time of moderate tempo and consists of two repetitions of 6, 8 or 10 measures. Characteristic is the very strong accent on the first beat of the measure, the rhythm of

the accompaniment:  and

the ending on the third beat: 

Later, when the polonaise was introduced into other countries and spread over all Europe, it underwent some enlargements and changes. A Trio, even two Trios, were added and a Coda attached to it. The Kosciusko-Polonaise (*Auf zur Rache, ihr Brüder*) is a famous example of the kind.

The rhythm of the *Polonaise* (called "*alla Polacca*") is used also in instrumental and even in vocal pieces and operas ("*Faust*" by Spohr, "*Eugen Onegin*" by Tchaikowski and the well-known "*Dance of the Torches*" by Meyerbeer, danced at many ceremonies of the former Prussian court). The most popular polonaises have been written for the piano, not as dance music, but as piano pieces. Beethoven began the set with his *Polonaise op. 89*. Weber followed with his *Polacca brillante* (arranged by Liszt for piano and orchestra) and Chopin, the Pole, crowned it with his magnificent array of polonaises of which the one in A flat major has ever been the war horse on which pianists have attempted rides to glory.

Liszt's Two

THE TWO polonaises in E major and C minor written by Fr. Liszt are a set apart. Revolutionist as he was in breaking the traditional forms and inventing startlingly new harmonies, he interpolated into the strain of the *E Major Polonaise* also brilliant cadences and into the one in C minor even Hungarian rhythms and free improvisations. Our forgotten James Huneker, in his book, "*Franz Liszt*," wrote the following about them: "The two Polonaises recapture the heroic and sorrowing spirit of Sarmatia. The first in E is a perennial favorite; I always hear its martial theme as a pattern reversed of the first theme in the A flat *Polonaise* of Chopin. But the second Liszt *Polonaise* in C Minor is the more poetic of the pair; possibly that is the reason why it is so seldom played."

The Broad-Minded Interpreter

AS TO the performance of his own original compositions Liszt was the most broad-minded man. As he himself had tussled all his life with the works of other composers, transcribing them for other instruments, changing, arranging and rearranging them in most various ways, he was also most liberal towards the changes the performers made with his works. During his life time I arranged his *Galop Chromatique* and his *Sonata in B minor* for two pianos, and both works were performed at the lessons with his approbation. Later I arranged his *Concerto Pathétique* (originally written for two pianos), his *Mephisto-*

Waltz and his *Fifth Hungarian Rhapsody*, all for piano and orchestra.

In the *E major Polonaise* which is published in this number of the "*Etude*," I publish for the first time the changes which partly originated from Liszt himself, and partly were proposed by his pupils and approved of by the master.


Interpretation

THE CHARACTER of the *Polonaise* is best defined by Liszt's own inscription: "*Allegro pomposo con brio*." It begins with a short introduction the staccato notes of which are not to be played lightly but rather heavily, almost *portamento*. In the first three measures of the principal theme, 5-7, Liszt insisted on bringing out very distinctly the single sixteenth notes (those not written in octaves), being an essential part of the theme. He called it a "*Schlamperei*" when in the third measure (7) the single sixteenths were drowned by the following octaves in

this manner:

instead of 

In order to learn these passages correctly I advise to practice these sixteenths at first staccato. The "*sempre marcatisimo*" refers also to the accompaniment. In 11 the phrasing of the sixteenths of the first and third beat must have rather this effect:

 the same in 19 of the sixteenths

of the first and second beat. In 25 Liszt's remark "*quasi trombi*" speaks for itself. While Hans von Bülow, in his monumental Beethoven edition proposes to imitate orchestral effects at the end of the *Sonata Appassionata*, it is doubtful whether Beethoven had them in his mind when writing those passages. Liszt, however, fully intended to produce orchestral imitations, in quite a number of his piano compositions. In order to bring out the "*Trombi*" effect in this second theme of the *Polonaise* one has to play it forte with rigid, stiff fingers and wrist, but the accompaniment *mezzo forte* with flexible touch. Measures 36-39 are to be played like fanfares.

The *Cadenza*, 43-48, was played by Liszt at the lessons with the additions in the left hand and the following slight changes.

The Trio

THE "TRIO" from 66 on begins *fortissimo* with a most pathetic theme. In playing it one may think of four French horns *unisono* (like the beginning of Tchaikovsky's piano concerto in B flat minor). Use the middle finger only and stiffen it by placing the thumb under the first joint. In the accompaniment the prevailing rhythm of the polonaise is carried throughout. The correct use of the pedal results almost in this rhythm:

Ten.  Begin the repetition of

Ped. * the theme in octaves, 78, more subdued in order to bring out the following big *crescendo*. In the "*Recitativo*," from 90 on, play the horn motive in the right hand *marcatissimo*, the accompanying melodic

chords *molto espressivo* and the motive in 91-92 like an oboe-solo.

In 108-111 be most careful, taking the pedal on the first bass notes which must not be struck *staccato* but must be held a moment before the jump to the next chord. In 113-16 glide over the keys in playing



The Famous Villa d'Este in Italy where Liszt resided when Mr. Burmeister studied with him

the octaves. From 120-135, "full orchestra."

The rhythm  is here still

more pronounced. The following changes of the *Cadenza* originated from Liszt himself. It is to be played like a free improvisation, the double trills to be lengthened "*ad libitum*."

The Variations

THE TEMPO of the first variation of the principal theme, 150, is a little slower than the first tempo, about an *Andante*. The passages of the right hand are to be played not only *elegantemente*, but also *equamente* while the left hand must keep up the rhythm *piano*, but most distinctly. The run in 154-55 must flow down like a thin, swift waterfall. The second variation, 166, is to be played still very lightly, but already more *marcato*. The different notation of the passage in 169 and 177 is easier to play than the original. In 173 note that the last three notes of the left hand are to be played an octave higher. In all older editions this *8va* . . . is left out. From 180 to 185 the *staccatissimo* of the right hand is modified to a light *portamento*. In 186 reappears the second theme of the *Polonaise* (imitating here two flutes) and it is to be played piano, but with a very sharp rhythm.

In order to bring out distinctly the harmonic changes of 186-96, note the phrasing and pedal marks, also the "*tenuto*" of the left hand-chord on the third beat. Keep 220-21 in strict time. In 222-24 do the *accompanimento martellato* with stiff fingers and wrist, while the theme takes up the tempo of the Trio, therefore go at once slower than the foregoing measures. In 227-32 the theme is like trombones, but the accompaniment lighter. That the *Coda* from 236 on is not a satisfactory ending of the *Polonaise* is proven by the fact that most of the pianists make of it another

arrangement. See the editions by Carenno and Busoni. The arrangement of the ending in this edition follows pretty closely the original.

Self-Test Questions on Mr. Burmeister's Article

1. What characteristics stand out prominently in Liszt's nature?
2. What was the origin of the Polonaise?
3. What peculiar rhythms give piquancy to the Polonaise?
4. What developments has the Polonaise undergone, and by what masters?
5. In what well-known works has the "Alla polacca" rhythm been effectively employed?
6. What was Liszt's attitude toward interpreters of his works?
7. What unusual effects did Liszt introduce into his compositions for the piano?

Technical Development

By Henry Durkee Price

INCOMPLETE knowledge of their physical equipment, and consequently a haphazard method of improving it, has been a contributing factor in holding many ambitious students of the piano from realizing their full development.

The pupil should be brought to a realization of the facts regarding his own individual physical makeup. Then may he reap the greatest possible benefit from his practice.

The presence of unequally developed fingers produces an uneven, inaccurate technique, and these inequalities must be leveled out by increasing the muscular scope of action of the weak fingers while giving less attention to the stronger and more efficient ones.

Few pupils actually know which finger has the greater scope of action and which the lesser. And how are these facts to be sufficiently realized and brought home to the pupil, except by an actual measurement of his finger action?

The vertical scope of action of each individual finger may be measured in the following simple manner. Procure a foot rule and drill a hole about the size of a match on each quarter inch mark. Now place the hand in position on a table or other flat surface and stand the rule on end alongside the finger to be measured. While holding all the other fingers down, raise the finger to be measured until the tip of the nail just touches a match conveniently inserted in one of the holes an inch or more above the table. Gradually increase this distance by moving the match up one hole at a time until the maximum vertical movement for that particular finger is reached and recorded. In a majority of cases, the second finger will be found to be the most flexible, followed in order by the fifth, first, third and fourth. This would indicate the relative amount of practice each finger requires, to bring them all to a standard of action.

Now lay the rule flat down on the table and hold the tip of the second finger against a match inserted near the left end of the rule while stretching the third finger until it touches another match placed an inch or more to the right. This stretch may be gradually increased by moving the match over one hole at a time until the horizontal maximum of stretch between any two fingers is reached and recorded.

By practicing these exercises daily with all the fingers and making weekly records of the results, the pupil may be gratified to find his scope of muscular action increasing and the ligaments binding the finger joints becoming more pliant and flexible.

Influence of Music at Home

By Clyde Norwood

LONGFELLOW once said: "Show me the home where music dwells and I will show you a home that is happy, peaceful and contented." He was not a musician himself, but he was fully convinced that music would bring peace and contentment to any household. And, of course, he meant by this good music.

In these days of unrest and lack of discipline at home, can the influence of good music ever be measured? No, it is beyond all things precious! It can "chase dull care away," help build character and bring cheer and joy.

When the poet penned his wise sentence there were no "Broadway successes," no records of the "latest hits," and, above all, no jazz to disturb the serenity of the home. In those days the music that brought contentment was personal—coming from the heart, sung with the voice and played with the hand. Then it was that mother played the hymns on Sunday evenings, all the family gathered about the piano or melodeon. Then it was that the eldest daughter of the family was given music lessons, and practiced every day, happy to have the privilege of studying. Her work in music was a joy and education for the whole family.

So to-day, one member studying piano and practicing music daily will bring peace and contentment to the home, uplift the atmosphere, and cultivate a taste for what is good. Then the cheap, ugly and degenerate music (so-called) will not be toler-

ated. Deep in the human heart is the love of good music. Why not have, then, what is really desired?

If, out of a family of six, one has the privilege of music study, it should be looked upon as an honor, a high calling, not as a piece of drudgery to be shunned and neglected. The boy or girl who loses the chance, does not appreciate the gift, will deeply regret it a little later. Many have honestly mourned the loss of the great opportunity that slipped out of their fingers and could never be grasped again.

Should the opportunity come in the guise of music lessons, may it be welcomed with all the heart! What are a few little inconveniences, such as the practice hour, when playtime is calling, compared to the joy in the home when studying is done carefully; the pleasure to parents and friends when proofs of industry can be shown; the happiness of attending a good concert and knowing what it is all about?

Boys, the music-study hour will keep you out of mischief, and you will thank your stars, one day, that you had it. Girls, the lovely melodies of Bach, Mozart and Beethoven are worth a thousand times more to you than the trashy stories and books you find time to read. For both of you music is a wonderful character builder. Everybody is born with a love for it. It is within you, waiting to be cultivated and brought out.

Then do your share to make home happy and life contented.

Musical Memory Gems

By Lucille Collins

WE ALL know the excellent effect of memory gems on the child's mind in his school work. Why not, then, in the study of music?

In the past few years many interesting little poems containing musical thoughts have been published in the JUNIOR ETUDE Department. The writer has made these into a collection to use in connection with

the younger pupils' piano lessons. Every week all pupils are given verses to learn. They love them and if the writer happens to forget they always look disappointed and say, "Can't I have a verse this week?"

At a recent beginners' recital one of these little poems was recited before each piano number and made quite an impression on the audience.

First Steps in Musical Form

By Eutoka Hellier Nickelsen

IT is quite possible for the very young child to know:

1. The poetic idea of the composition, though he may not understand the harmonic structure.
2. That a major key is used in telling a happy story.
3. That a minor key is used in telling a sad story.
4. That a complete musical period consists of sixteen (sometimes eight) measures.

5. That each musical period expresses a completed thought pertaining to the story.

6. The difference (told by ear) between a complete sentence and an incomplete sentence.

7. That a triad is a three-toned chord.

8. That a triad may be built on each scale tone.

9. That march time is in $\frac{4}{4}$ measure.

10. That waltz time is in $\frac{3}{4}$ measure.

Blanketing Mistakes With A "Loud" Pedal

By A. Lane Allan

AN imaginative young pupil whose technique was sadly marred by the constant use of the "loud" pedal was induced to read the biographies of various composers, as part of her regular lesson. The romance of their lives appealed to her and she caught, too, a glimpse of the application and industry needed to bring about any worthwhile result.

Soon it was plain to her that she was cheating herself by "blanketing mistakes with a loud pedal." Before very many

weeks of regular reading she developed a clear cut touch and forgot the existence of a "loud" pedal. The example of the "great ones" had indeed proved helpful.

"It is the 'cello with its great range of tonal beauty, drawing from the best of each of its contemporaries, that fulfills the most complete demand for contrast and gives us the greatest of all string instruments."—The Musical Leader.

Veiled Music

By Eugenio Pirani

"DISTANCE lends enchantment." The fascination of half-heard music is like the charm of a lovely girl wrapped in delicate, floating robes or enveloped, as a vision, in clouds.

Recently I was walking late in the night in a solitary spot up in the country, when, from far away, faint sounds fell upon my ear. Through the air floated a sweet, ethereal melody which seemed not to come from a human voice nor from any instrument, piano, harp, or violoncello, but from some invisible spirit. I hardly dared proceed, fearing that the magic spell would be broken.

But the curiosity of the scientist prevailed, and I continued to walk in the direction of the sound, to discover, on nearing a cottage, that it was simply a piano played in a passable, if not indifferent, manner. The distance had been responsible for that mysterious appeal. On nearer approach the witchery was destroyed.

Would it not be possible, then, to find some way to endow piano playing with that mysterious charm independent of distance or other circumstances? Would it not be possible to obtain that faintness, that vagueness, that mystic quality which made the sound seem almost supernatural? "Veiled piano playing" can accomplish this wonder.

Let the player's fingers glide, float, over the keyboard with a velvety touch. Let him combine skilfully the two pedals, the soft to bring about a very delicate shade, the forte pedal to create a kind of diaphanous mist. Let him think of Aeolian harps, angels, heavenly voices and he will succeed in eliciting rapturous harmonies.

Let him not think, however, that he can dispense with a perfect technique, with a faultless performance of passages, chords and so forth! The result would be of no artistic value: it would become mere mockery. Only a consummate artist can attempt such excursions in the field of poetry, of dreamland. There must not for an instant be the feeling that his "veiled playing" is only a camouflage for hiding a poor performance, only a vulgar trick to cover defects and imperfections. His severest criticism should point behind this "magic veil" to real beauty and mastery. The innovation would be otherwise too gladly accepted by the crowd of incompetents as a screen for their limitations. The mystic veil is not supposed to help inefficiency, but, on the contrary, to elevate true artistry.

Of course this art should not be indulged in to excess. Softness and delicacy should not degenerate into inaudibility. How much pleasanter, however, this extreme than the other of boisterous sonority, pugilistic essays of many a pianistic "Dempsey" against the helpless keyboard!

Nor should "veiled execution" be used indiscriminately. It should be dispensed with in those passages requiring great tonal power, as in military marches, storms, tempestuous and passionate effusions. Here, loudness is imperative. The true artist should have all the colors ready on his palette. Where mighty climaxes are required the "great play," *das grosse spiel*, must be called into action. "Veiled music" should be reserved for compositions which require a delicate treatment, like spinning songs, lullabies, and other music which suggests murmuring sounds.

"When anybody asks me what I think of jazz music, I reply that there is jazz and that there is music, but that there is no jazz music."

—MRS. JOHN F. LYONS.

YULETIDE

A CHRISTMAS STORY

FREDERICK A. WILLIAMS

A lively descriptive piece. Grade 2½.

In a jolly style M.M. ♩ = 108

The musical score is written for piano and consists of eight systems of music. Each system contains two staves (treble and bass clef) and is divided into measures by vertical bar lines. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'M.M. ♩ = 108'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'pp' (pianissimo) and 'Sleigh Bells'. The second system is marked 'mf' (mezzo-forte) and 'Santa Claus arrives'. The third system is marked 'p' (piano) and 'f' (forte). The fourth system is marked 'poco rit.' (poco ritardando) and 'f a tempo'. The fifth system is marked 'f' (forte) and 'Santa gives a dance'. The sixth system is marked 'p' (piano) and 'mf' (mezzo-forte). The seventh system is marked 'cresc.' (crescendo) and 'f' (forte). The eighth system is marked 'f' (forte) and 'cresc.' (crescendo). The score also includes fingerings and articulations such as accents and slurs.

Edited by RICHARD BURMEISTER

For a *Master Lesson* on this famous piece by Richard Burmeister, see another page of this issue.

Allegro pomposo con brio

allargando sempre marcatissimo a tempo

For a *Master Lesson* on this famous piece by Richard Burmeister, see another page of this issue.

Allegro pomposo con brio

allargando a tempo

marcatissimo quasi Trombi

ten.

cresc.

ff

f

p

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

This is a page of a musical score, likely for a piano piece, featuring multiple systems of staves. The notation is complex, including many triplets, sixteenth notes, and various dynamic markings. The score includes measures numbered 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90. Key markings include "veloce", "rinforz.", "ff patetico", "poco rit.", "a tempo", "cresc.", and "pesante". The page is numbered "148" in the top right corner.

[illegible]

THE ETUDE

DECEMBER 1926 Page 917

This page contains musical notation for "The Etude" by Claude Debussy. The score is written for piano and organ, spanning measures 140 through 180. It features intricate textures with rapid sixteenth-note passages in both hands, often with octaves or triplets. Dynamic markings include *sff*, *sf*, *p*, and *pp*. Performance instructions such as *ten.*, *rall.*, *pelegamente*, *Andante*, and *velocissimo* are present. Measure numbers 145, 150, 155, and 160 are clearly visible. The notation includes many accidentals and fingerings, characteristic of Debussy's style.

[illegible]

THE ETUDE 8

DECEMBER 1926 Page 919

200

205

210

215

220

225

230

235

240

245

allargando

Tempo I.

Più allegro

allarg. ff

stretto

cresc. e rinforz. molto

Tempo I.

ff

sempre

sf

staccato

ff Più allegro

SCENE DE LA CSÁRDA

An original number, in true Hungarian style.

SECONDO

AUGUST NOELCK, Op. 271

Allegro molto M.M. $\text{♩} = 144$

The musical score is written for piano and consists of two systems. The first system begins with a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of musical styles, including Hungarian folk music and a 'Primo' section. The score includes dynamic markings such as *f*, *p*, *mf*, and *ff*, as well as performance instructions like *molto martellato* and *p dolce*. The score is divided into two systems, with the first system ending with a 'Fine' marking and the second system ending with a 'cresc.' marking.

1 *p*

1 *mf* *p* *mf*

1 *f* 1

1 *cresc. molto* 1 *Primo* *ff*

1 & Last 2 *Fine* *p dolce*

cresc.

SCENE DE LA CSÁRDA

PRIMO

AUGUST NOELCK, Op. 271

Allegro molto M.M. ♩ = 144

8

f

p

mf

p

mf

f

cresc.

ff quasi zimbalo

p

mf

p dolce

p

cresc.

f

1 & Last

2

Fine

SECONDO

espr.

p

p

cresc.

ff

D.C.

DUTCH DOLLS' DANCE

SECONDO

HELEN L. CRAMM, Op. 37, No. 4

Originally for four hands (from a set of *Juvenile Dances*), in the style of a *laendler* or old-style peasant's dance.*Allegretto moderato* M.M. ♩ = 108

mf

f

mp

mf

p

f

p

f

mf

p

f

pp

poco rall.

D.C.

The image displays a musical score for a piece titled "PRIMO" by Franz Liszt. The score is arranged in three systems, each consisting of a piano (p) and violin (v) staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system begins with a piano (p) dynamic and includes fingerings (3, 4, 5) and articulation marks. The second system continues the piece, featuring a piano (p) dynamic and a repeat sign. The third system concludes the piece with a crescendo (cresc.) and a fortissimo (f) dynamic, ending with a double bar line and the instruction "D.C." (Da Capo). The score is written in a clear, elegant style with various musical notations including notes, rests, and dynamic markings.

HELEN L. CRAMM, Op. 37, No. 4

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various dynamics such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *fine*. There are also articulations like *poco rall.* (poco rallentando) and *D.C.* (Da Capo). The piece is marked with fingerings (1-5) and slurs throughout. The tempo is indicated as *Allegretto moderato* with a metronome marking of 108. The page ends with a double bar line and a repeat sign.

THE SLEIGH RIDE

A good and seasonable teaching piece. Grade 3.

M. L. PRESTON

Tempo di Gavotte M. M. ♩ = 108

The musical score for "The Sleigh Ride" is written for piano in G major (one sharp) and 3/4 time. It begins with a tempo marking of "Tempo di Gavotte" and a metronome indication of 108 beats per minute. The piece is divided into two main sections: a main section and a Trio section. The main section consists of 16 measures, with dynamics ranging from piano (p) to mezzo-forte (mf). It includes various musical notations such as triplets, slurs, and fingerings. The Trio section, marked "TRIO" and "f", begins at measure 17 and continues to the end of the piece. It features more complex rhythmic patterns and fingerings. The score concludes with a "D.C." (Da Capo) instruction, indicating a repeat of the beginning. The copyright is noted as 1926 by Theo. Presser Co.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

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THE DARKIE'S DREAM

MELODY BY LANSING
HUMORESQUE

HARL Mc DONALD

A free transcription of the original tune. Grade 4.

Allegro scherzando M.M. ♩ = 108

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro scherzando' with a metronome marking of 108 M.M. The score includes various dynamics such as *pp non legato*, *p*, *mp*, *p*, *f*, *ff*, *subito p*, *con Ped.*, *senza Ped.*, *mf*, *sfz*, and *f*. It also features performance instructions like 'strictly in time', 'poco a poco cresc.', 'la melodia marcato', and 'la melodia marcato'. The score is divided into several systems, each with a treble and bass staff. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The piece concludes with a final chord in the bass staff.

f *ff* *p* *subito ff* *sfz* *f* *mp* *p* *pp*

marcato il basso

FROLIC OF THE GOBLINS J. FRANK FRYINGER, Op. 206

A gay little caprice, with "chime effect" in the middle section. Grade 3½.

Allegretto M.M. = 168

pp *sfz* *a tempo* *rit.* *senza rall.* *a tempo* *Fine*

Last time only

Scherzando

ABRAHAM LINCOLN

THE CIVIL WAR

A miniature military march. Grade 2.

DOROTHY GAYNOR BLAKE

In Civil War times
Were sad and sore times,
Good men on either side fought and died
And grief stalked through the land.

He was far sighted
And now united
We all are thankful for
Abraham Lincoln's guiding hand.
Dorothy Gaynor Blake

SCHERZETTO

A lively study in co-ordination, and evenness of tone. Grade 8.

HARRISON POTTER

Vivace M.M. ♩=144

[illegible]

FRANK H. GREY

Tempo di Valse

p

accel.

a tempo

poco rall.

rall.

fz *Fine*

Con spirito

f

poco rall. *D.C.**

Grazioso e rubato

TRIO *p*

mf

D.C.

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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MARCH FOR A CHURCH FESTIVAL

ERNEST A. DICKS

A dignified festal *Postlude*.

Allegro maestoso M.M. ♩ = 108

MANUAL

PEDAL

Gt. *f* Full

Sw. to Oboe

Gt. 16, 8, 4 Coups. to Sw.

*a tempo**rall.*

Full Gt. and Sw.

rall.

Fine

DREAMLAND

HENRY TOLHURST

Andante 'M. M. ♩ = 72

Copyright 1926 by Theodore Presser Co.

This musical score is for a piece in D major, featuring a violin and piano. The score is organized into four systems, each with a violin staff and a piano grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo and dynamics are marked throughout the piece.

System 1: The violin part begins with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. The marking *cresc.* (crescendo) appears in both staves.

System 2: The tempo changes to *poco rit.* (a little slower), followed by *f a tempo* (forte, return to tempo). The piano accompaniment becomes more complex with sixteenth-note patterns.

System 3: The tempo changes to *rit.* (ritardando), followed by *p a tempo* (piano, return to tempo). The piano accompaniment continues with rhythmic patterns.

System 4: The tempo changes to *rit.* (ritardando), followed by *a tempo* (return to tempo). The piano accompaniment features a rhythmic pattern of eighth notes.

System 5: The tempo changes to *rit.* (ritardando), followed by *a tempo* (return to tempo). The piano accompaniment continues with rhythmic patterns.

System 6: The tempo changes to *rit.* (ritardando), followed by *a tempo* (return to tempo). The piano accompaniment continues with rhythmic patterns.

System 7: The tempo changes to *rit.* (ritardando), followed by *a tempo* (return to tempo). The piano accompaniment continues with rhythmic patterns.

System 8: The tempo changes to *rit.* (ritardando), followed by *a tempo* (return to tempo). The piano accompaniment continues with rhythmic patterns.

ROSE OF LOVE

LILY STRICKLAND

Allegro non troppo

*mp**espressivo**rit.*1. I know a gar-den, a sweet-scented gar-den
2. Each has a flow-er a fa-vor-ite flow-erWhere love-ly blos-soms grow,
That he would shield from harm;*mf*
Tall lil-ies fair and vi-o-lets,
Each one con-tent-ed with his choice,*cresc.*
And pan-sies row on row;
Each with a diff-erent charm.*f*
I cher-ish one a-bove the rest,
But there is one I love the best,*mp dolce*
A ten-der rose-bud true:
A rose of beau-ty rare,*accel.*
Warm-ed by the sun-shine, Kissed by the dew— Na-ture per-fect-ed you—
The sweet-est blos-som In all God's garden And with her none com-pare—
*f con amore**mf* Sostenuto

You are the Queen Rose in a gar-den of girls;— Your vel-vet cheek of ten-der hue, — The fra-grance

mf
in the heart of you;*mf a tempo*
Al-ways I've watched you;— and when your pet-als un-furl — Ah! then I'll*poco rit.*
pluck you for my own, for-ev-er mine, My lit-tle rose-bud girl of love.*poco rit.*
rose-bud girl of love. *fz*

AND THE ANGEL SAID

St. Luke II: 8 - 11

CHRISTMAS SONG

FRANCES PITTS GRANT

*Lento ma non troppo**p*

And there were in that same coun-try Shep-herds a - bid - ing in the

*p**rit.**a tempo**poco rit.**a tempo*

fields, Watch - ing their flocks by night, Watch - ing their flocks by night.

*col canto**rall.**mf* *dramatico**cresc.*

And lo! the an-gel of the Lord — came up - on them, And the glo - ry of the Lord — shone a - bout

p *espressivo**mf**do not drag*

them; And they were sore a - fraid, were sore a - fraid. And the an - gel said un-to them, "Fear

not, fear not; For be - hold, I bring you glad tid - ings, Glad tid - ings of great joy, For be -

hold, I bring you glad tid - ings Which shall be to all peo - ple, Which shall be to all peo - ple, to all

peo - ple. For un - to you is born this day, in the

maestoso *rall.* *mf* *a tempo*

cit - y of Dav - id, A Sav - iour, a Sav - iour which is Christ The

Lord. All glo - ry be to God in the high - est, All glo - ry be to

God in the high - est?

ff *colla voce* *martellato* *sf* *3^a bassa*

SNOWFLAKES

Emily Guiwits

THURLOW LIEURANCE

Andante moderato

Soft thru the twi - light, si - lent and slow, In wav - er - ing white - ness Fall

*mp**con moto*

eth. the snow. Hush! are the bird - notes, mute is their call, While down thru the shadows, Pale

*l.h. Cad. Glissando**con moto*

Moderato

snow flakes fall.

Far.

out on the hillside, now cover'd with white, —

*l.h. Cad. Glissando**pp**a tempo*

'Neath close - bending fir trees, My love sleeps to - night. A - lone we're watch - ing, My heart and

*dolce**pp*

I, While soft fall the snowflakes, From out grey sky.

Glissando

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Yuletide, by Frederick A. Williams.

The form of this piece may be indicated in letters as follows: A-B-C-A'. This is exclusive of the eight measure introduction which is purely preludial and stresses the dominant tonality.

How many times we hear the word "yule" and do not stop to consider whence it was derived! This is very unfortunate, for there is no more interesting study in the world than the ancestry of words; it is much more exciting than discovering who your great-great-grandfather's aunt's sister happened to be. Now "yule"—if our memory serves us right—has close kinship with the Swedish word "jul" (the j being pronounced like y, as in German) meaning "Christmas."

Here is a formal analysis of "Yuletide." We often wonder whether the readers of this column derive benefit from the analyses which we occasionally offer, and we would be pleased to hear from them in regard to the matter.

Introduction: (8 measures.)

Section A: In B-Flat (16 measures to Tonic)

Section B: In F (4 measures to sub-Mediant; 4 to Tonic; 8 to Tonic)

Section C: In B-Flat (16 measures)

Section A': Like first section except the last two measures.

Note in this piece that the groups of sixteenth notes are always played legato and are always followed by staccato effects.

Second Polonaise, by Franz Liszt.

Master lesson by Richard Burmeister elsewhere in this issue.

Scène de la Csárdá, by August Nolck.

The Csárdá is a Hungarian national dance, usually in 2/4 time and always very impassioned. Strong accentuation is needed in its performance, and some knowledge of the Hungarian temperament. In the *Primo* part there is excellent practice in playing thirds; and thirds, if correctly fingered, present little difficulty even to those hardly out of the novice class.

Just before the *ff*, please observe the effect of holding off the climax achieved by the introduction of the diminished seventh chord. This is a highly interesting chord, intensely powerful if rightly employed, very weak when just "dragged in." Some of the greatest composers have impoverished the beauty of their work considerably by over-use of this chord, and many of them have been extremely careless in spelling it correctly according to the context.

In the section in G (sub-Dominant of D) the syncopation is telling, but do not make it too pronounced.

Dutch Dolls' Dance, by Helen L. Cramm.

The composer of this number was born in Pembroke, N. H., and has lived in Haverhill, Massachusetts, since her childhood. A pupil of Emery, Faeton, and other noted teachers, she was for ten years the principal of a music school. At present all her time and attention are devoted to composition and to teaching privately.

The *Dutch Dolls' Dance* must be phrased very accurately, notice being taken of the slurs which run over the bar lines; and do not hurry the tempo—the marking, you see, is *Allegro moderato*, not simply *Allegro*.

The peasant background is evident from the sequence of Tonic-Dominant-Tonic-Dominant, and so on. Also the repeated notes in the second section of the *Primo* aid in sketching the scene.

The Sleigh Ride, by M. L. Preston.

Typographical errors have occurred, and occasionally inspired, in every magazine or newspaper that ever existed. However, we herewith offer our apologies to Mrs. Preston for her name appearing as "Mr." Preston in these columns recently. It is said that the only folks who make no mistakes are those occupying the graveyards—which is probably true, but that does not lessen our feeling of regret at the error in question.

Many Etude readers having residence outside the snow belt will have to imagine the wintry scenes and activities mentioned in Mrs. Preston's piece and in others in this issue. However, the imagination is a fine thing to cultivate, particularly now-a-days when the motion pictures—with their absurdly full explanations—are driving it almost into desuetude. A nation in which this faculty is absent or stunted cannot, we think, be a very joyful place—and for our part, if we ever found ourselves in such surroundings, we most certainly would take the first aeroplane departing therefrom.

The movement suggested for this piece is "tempo di minuetto." However, it probably would do no harm to increase this slightly. Notice the accents over certain notes. Although there exists some difference of opinion on the matter, this series of accents is accepted by many as the standard:

- : least accentuation
- > : middling accentuation
- ^ : greatest accentuation

Clumsy fingers will spoil the grace-note effects in this piece. High finger action may be used to overcome the difficulty, however.

Compositions using the "bell" effect are legion, and range in mood from the popular song which made 3 A. M. a noted hour to the lovely "Au Convent" by Borodin and the *C-Sharp Minor Prelude* of Rachmaninoff. Organists whose instruments possess a set of chimes always greet such pieces with enthusiasm.

The Darkie's Dream, by Harl McDonald.

Mr. McDonald is one of our younger, but wonderfully talented, Western composers. Added to his gift in composition, he is an exceptional pianist, of whom the famous Olga Steeb says: "He displays a fine technic, plays with virility and strength, and contrasts this with a fine poetical sense. He is a careful student and works out his interpretation in a musicianly manner." Mr. McDonald is also a concert organist of ability.

The main characteristic of the first section is the contrary motion obtaining between the hands. As any student of that most delightful subject, Counterpoint, knows, contrary motion is nearly always excellent, and in fact is more to be desired than great riches of harmony.

"Allegro," you know; "scherzando" is derived from the Italian word "scherzo," meaning "a joke."

Measure 17 after the double bar, and following measures, seem to us to be especially negroesque and pleasing.

Observe the alternation of "con ped." and "senza ped." The original theme in octaves makes a fine climax. *Subito* means suddenly.

Frolic of the Goblins, by J. Frank Frysinger.

Practice measures five and seven and similar measures faithfully so that the location of the upper notes becomes "second nature." Mr. Frysinger manipulates his six-note motive very successfully, and the "frolic" is a very pleasant and joyful affair. Do not hunt too long for the last note in the right hand part of this piece: it is the last note on your piano, unless your instrument is of unusual proportions as to keyboard.

J. Frank Frysinger was born in Hanover, Pennsylvania, in 1878. He studied with Edgar Stillman Kelly, Richard Burmeister, Ralph Kinder, Wolstenholme, the Englishman, and others, and was for several years director of the Hood College Conservatory at Frederick, Maryland. Since 1911 Mr. Frysinger has headed the organ department at the University School of Music in Lincoln, Nebraska. His organ and piano compositions are noteworthy.

Abraham Lincoln, by Dorothy Gaynor Blake.



DOROTHY GAYNOR
BLAKE

A sketch of Dorothy Gaynor Blake was given in these columns in a recent issue.

There is a lot of "go" to this little march which should be played with a firm but relaxed mechanism. The section in F switches the melody to the left hand; let the right hand, therefore, be very subdued.

This composer can always be counted upon for something intensely melodic and very attractive to the average pupil. There is no "padding" nor any lost motion in her work.

Scherzetto, by Harrison Potter.

A fine first theme, vigorous and well-handled, worthy of Scarlatti. Like Philipp Emanuel Bach's famous little "Solfegetto," Mr. Potter's composition is not really difficult, and is a whole lot of fun to play. Contrast the staccato and legato carefully.

The second section contains a theme nicely in contrast to the first, as regards both motion and atmosphere. Observe the fine pedal point, measures 16-32 after the double bar. A pedal point is a sustained or repeated note (generally in the bass part) which is continued through varying harmonies—either consonant or dissonant with it. The "Pedal" is usually the Tonic or Dominant—or both—though modern composers occasionally employ other notes as pedals. A pedal in an upper part is called an "Inverted Pedal."

Harrison Potter, a pupil of Felix Fox in this country and of Philipp and others abroad, is one of our noteworthy concert pianists and piano pedagogues. Highly gifted in the line of composition, he yet has been somewhat reticent in consenting to the publication of his writings; and it is therefore with an especial feeling of delight and a very point-with-pride air that THE ETUDE presents this *Scherzetto*.

Valse des Fleurs, by Frank H. Grey.

What sort of flowers Mr. Grey has reference to we do not know. Not "wall-flowers," at any rate.

Mr. Grey's themes are always clear-cut and pleasing, his harmony unhackneyed, and his rhythm definite and interesting. The first theme is a splendid one—not difficult with correct fingering. Have your fingers well curved. In the *con spirito* section observe the good syncopation.

A sketch of this composer was given recently in these "Notes."

In the Trio, the repeated notes are effective.

(Continued on page 947)



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WEBSTER TELLS us that "The Diphthong is the sound produced by combining two vowels in a single syllable." Af course Mr. Webster refers only to the *spoken* diphthong; for we are all aware that the *sung* diphthong is an altogether different and much more complicated consideration.

In singing, because of the fact that the tone must be sustained upon a single vowel sound, it becomes vitally necessary that the student understand how to sustain the *important* and how to cleverly dispose of the *unimportant* part of his diphthong. In other words, he must learn to analyze the component elements of his diphthong vowel and then give to each its relative value. If he fails to do this, then we hear the so-called "mouthing" of vowels—one of the most unpardonable of vocal offenses.

The matter, of singing diphthongs properly is one which requires much serious study, but, strangely enough, one which is often left to take care of itself. For there is a surprisingly large proportion of vocal students who are unable even to name the diphthong vowels. Is it not to be expected, then, that they should use them correctly in their songs? No singer can hope to acquire perfect and elegant enunciation of his song texts until he has conquered the English diphthong vowels.

Let us first consider the diphthong "A" as it appears, for instance, in the word "fade." The "A" vowel, of course, consists of a predominating "EH," and a vanishing sound of "e." The "EH" is sustained practically throughout the full value of the note to be sung; while the "e" is pronounced immediately before the final consonant, "d," but so quickly that it need not be calculated upon as to time value. The singing of the word, then, analyzed into its component parts, is simply "fEH—(e)d."

The Vanishing "E"

NOW LET US take the word "day," one whose diphthong is *not* followed by a final consonant. Here the difficulty lies in the seemingly irresistible tendency of the pupil to close his jaws as he finishes the word and thereby to "bite" into the vanishing "e." In ending this word and all other words of like vowel arrangement, the mouth position need not be noticeably changed. If, through lack of attention, it becomes so, then the vanishing vowel will certainly be accented—and wrongly. For the correction of this last fault, I would advise careful practice before the mirror of all diphthongs ending in the "e" vowel.

Then the "I" diphthong, composed of the primary sound of "AH," plus a vanishing sound of "e," should claim the serious attention of all who would attain correct singing enunciation, for this is surely a diphthong which we hear often mutilated by careless singers. For example, let us take the word "light." "AH," being the principal vowel, is, of course, the one to be sustained, while the vanishing sound of "e" is pronounced quickly, just before the consonant "t" is spoken. How often do we hear "LAH—EEET"—the second part of the diphthong receiving even more attention than the first and predominating vowel?

The word "my" offers a serviceable example of a word containing the "I" vowel *not* followed by a consonant. Here again the student must assure himself that he is not closing his jaws upon the final "e." To avoid doing so is much more difficult than it seems on first consideration. It is quite necessary in the singing of this, as of all diphthongs, that all pressure be removed toward the point of attack on the vanishing vowel.

The Singer's Etude

Edited for December by Eminent Vocal Specialists

*It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"*

That Bugbear of Singers—The English Diphthong

By Grace Grove

Then the diphthong "oi" or "oy" in such words as "joy," "hoist," "anoint," and "appoint," requires considerable thought and skill. The sustained vowel, of course is "AW," and here again we encounter our old enemy—the vanishing "e." The syllable is then sung as "AW—(e)," with pressure consistently removed toward the final vowel.

Probably one of the most obvious and frequent mutilations of the "AW—(e)" diphthong appears in a careless performance of "Rejoice, Rejoice," from "The Messiah." Many young sopranos fail to maintain a pure vowel sound throughout the intricate florid passages where is found the diphthong "oi," the second syllable of the word "rejoice." In this case the vanishing "e" must appear only *after* the attack upon the final note of these coloratura passages—and then simultaneously with the sibilant "ce."

Distortion of the "O" Sound

WHEN THERE are the diphthongs whose vanishing sound is the vowel "OO." According to Mr. Webster, the English "O" is more or less diphthongal in character, for there is a slight sound of "oo" following the main part of the vowel. This vanishing sound of the diphthong "O—oo" is even less prominent than those previously discussed. Great care must be exercised that it is not exaggerated in the slightest degree. Students should carefully guard against such a distortion as might easily occur, for instance, in the pronunciation of the exclamation "Lo," which in careless hands—or rather lips—degenerates into "LO—oo." Here again the student's mirror may furnish serviceable assistance.

Another "OO" ending occurs in the diphthong "ou" or "ow" ("AH—oo"), as in the words "house" and "how," and this combination furnishes another potential stumbling-block in the upward climb of the

ambitious voice student. A clean, sustained "AH," with no premature preparation for the vanishing "oo" will insure its proper articulation. Other examples of this diphthong "AH—OO" are found in the words "vow," "now," "how," "hour," "out," and others.

Giving "Dew" Its Due

NOW LET us consider the diphthongs whose short or unimportant sounds occur before, instead of after, the sustained part of the diphthong vowel. The English "U" is an example of this difficult vowel combination. Here we find that an initial sound of "e" must appear quickly and immediately before the more important "OO." The result then will be "(e) OO."

Why do so many vocal students ignore the diphthongal demands of this English "U," and pronounce—or rather mispronounce—the word "dew" as though it were spelled "doo"? The word "new" suffers likewise; and still these same students would scarcely think of singing the word "few" as "foo," or "pew" as "poo." In all of these words, as in also such as "youth," "pure," and "mute," the first sound of "e" is passed over quickly, and should in no way interfere with the sustained "OO" which is made to predominate strongly.

We find this short sound of "e" preceding the main vowel "AH," in the word "yonder," as it does also the "AW" vowel in the word "yawn." Likewise, the word "yore," whose vowel "O" has a slight vanishing sound of "oo," contains an initial sound of "e," and in the word "yea" we again encounter the short "e" preceding the diphthong "A." Then also in the words "yet" and "yes," the main vowel of "EH" is preceded by a short sound of "e."

In considering the difficulties of these diphthongs whose vanishing sounds precede the main vowel, we discover another danger—and a serious one. For many students unconsciously (and we all admit that

it is difficult to hear one's self) use the initial sound of "e" as a sort of ladder by which to climb into the main vowel. They thereby accomplish a "scoop"—at all times undesirable. In singing these diphthongs the student must exercise great care in order that both parts of his diphthongs are attacked exactly on pitch.

One of the most difficult diphthongs, and one most often neglected, is that which has the "oo" vowel as the initial and short sound. This vowel combination is very apt to be slovenly treated unless the student's attention be especially called to its dangers. The word "was" is really "(oo) AH (z)," and "why," "(hoo) AH (e)." If either of these words falls upon a sustained tone, the "AH" must be the only vowel given prominence.

Then there is the word "when," which we often hear sung as "wen," a perfectly legitimate word in its proper environment but scarcely eligible to appear in a song-text of any poetic value. If the student is sufficiently painstaking, he will aspirate his "H" before a short sound of "oo," and then pass instantly into the heart of the diphthong vowel which, in this particular case, is the pure vowel "EH." Then, of course, "(hoo) EH (n)" is the result. We have also "what," "where" and "whine," all governed by the same general rules. Here again, as in the case of the short initial "E," the student must be vigilant in order that his short sound of "oo" is attacked exactly on pitch.

The Crescendo and Diminuendo

BECAUSE OF an imperfect understanding of the shading of the diphthong vowel, many students allow a premature "vanishing sound" to intervene in the progress of what might otherwise have been an altogether satisfactory crescendo or diminuendo. The crescendo or diminuendo must, of course, be consummated upon the pure and predominating vowel of the diphthong, the vanishing sound being produced only at the finish of that particular bit of shading—and that quickly, in order to interfere in no way with its accomplishment. This rather involves a question of "changing horses in mid-stream"—an unwise and dangerous proceeding.

For some inexplicable reason, known only to themselves, most students seem to feel a distinct urge toward closing their jaws as they progress toward the end of a diminuendo. If the vowel sustained in the decrescendo happens to be the pure vowel "AH" or "EH," and the student is an addict to this pernicious habit, then we are very apt to hear "AH-uh" or "EH-uh," combinations which could scarcely be classified as beautiful vowel sounds.

Then, on the other hand, some pupils carelessly allow the jaw to *drop* on a pure "OO" or "E," and this is likely to happen on a diminuendo, indeed on any sustained tone requiring these vowels. Under such circumstances "E" and "OO" develop diphthongal characteristics undreamed of by Mr. Webster or any other authority on our English vernacular. Then, instead of pure vowels, we hear a mongrel "OO-uh" or "E-uh," neither of which vowel combination appears legitimately in any known singable language.

Of course we all are ready to admit that, from a vocal standpoint, English, on account of its inevitable diphthong, is much more difficult than is Italian, with its pure vowel formations. Many American voice students complain bitterly of the difficulties of singing their native language, and make loud and convincing comparisons in favor of the pure Italian vowel. So far we must agree with them.

But, strange to say, these same students present thoroughly Anglicized and therefore diphthongal renditions of "Caro Mio Ben" and "Ritorno Vincitor." After all, it seems that they must have their diphthongs, regardless of how thoroughly they may

Spinning the Breath

By Lynne Roche

"BREATH" holds the whole secret of tone—speaking of its technical aspect.

"Breath control," that has been made an ogre to the student of singing, needs to be considered as nothing so forbidding.

Inhaling becomes a very simple process, if the singer will but relax thoroughly the muscles of the chest and abdomen and allow them to expand as the breath just "pours" (no drawing about it) down into the lungs with the ease which may be seen in the sleeping child.

The reversed operation is not quite so simple, but far from impossible, and can be accomplished with almost the same ease.

Some old master invented for the proper mode of this the phrase, "spinning the breath." Which is not at all inappropriate; for the stream of outgoing breath

must become as tenuous as the fibre the worm derives from the mulberry leaf.

With the breath taken as specified, hold it for but a short second—just long enough to secure the feeling that the respiratory muscles have come to rest and are ready to reverse their motion. Now, with the lips parted the least possible—just enough that there is the feeling that the tip of a well-sharpened pencil might be inserted—allow the breath to "spin out" through this tiny opening, not trying to find how long it will take to exhaust the lungs but how long an ordinary breath can be extended.

Allow a few moments of rest and then repeat the process. Make but a few repetitions of this at one time; but do this two or three times a day; and a noticeable improvement in control of the breath will be soon felt.

despise them in their native tongue. One might think the maintenance of the perfect purity of the vowel stream a problem of sufficient difficulty in itself without unnecessary additions to the already disheartening list of diphthongs.

"Manufactured" Diphthongs

AMONG THESE "manufactured diphthongs," perhaps the most common is that of "(e) AH" which we often hear instead of the pure "AH" vowel in such words as "shall" and "shadow." In order to form the consonant combination "sh," it is necessary that the tongue be near the roof of the mouth, as is also the case in the formation of the "E" vowel. Unless, then, the jaw be dropped quickly for the singing of "AH" an officious "E" may easily be sounded between the "SH" and the following "AH." Thus we often hear "shee-AH-L" for "sh-AHL," and "shee-AH-dow" for "SHAH-DOW."

The same distortion may be easily occur in the pronunciation of "SHEH" as it occurs in the first syllable of the word

"shepherd." "EH" is rightly a pure vowel sound; but it ceases to function as such when an officious "E" is allowed to precede it and distort the word into "shee-EHpherd."

This obtrusive "E" may also appear before the main vowel in the words "shout" and "shore;" and then we have "shee-OUT" and "shee-Ore;" also instead of "shawl," we hear "shee-AWL." This alien "E" is most elusive, and can be routed only by the utmost care and perseverance.

Plainly, the task of each and every voice student is to cease wasting his years and energy in bewailing the many difficulties of the English diphthong, and instead set himself to the task of learning to sing it intelligently—even elegantly. He will then come to realize that, after all, English is a singable language; he will even enjoy demonstrating the truth of his discovery to his own and his listeners' satisfaction. He may claim the honor—no mean distinction, in truth—of having conquered the English diphthong.

The Schubertian Song

SIR C. HUBERT H. PARRY, Bart., Mus. Doc., who has contributed a higher degree of illuminating musical criticism than any Briton of his time, says regarding the Schubert songs: "Schubert's ways of suggesting the actual have been followed by the composers of songs to the present day."

That is precisely what Schubert did, "suggest the actual." He had a remarkable gift for portraying in tone certain moods which developed human emotions seemingly akin to the thought of the song

texts. Others have tried this but very few have succeeded. Löwe, in his marvelous ballade, "Edvard," makes an astonishing picture; and Edward MacDowell, in his "The Sea," also touches the zenith of musical expression. In the present day we have a kind of reflex of the efforts of the modern French masters in creating atmosphere—all too frequently fog. None, however, has ever excelled Schubert in suggesting the *actual*.

Know Your Own Larynx

By A. Telrab

SINGERS may be interested to know that Dame Melba, perhaps the most perfectly trained soprano of our time, believes a certain knowledge of the physiology of the throat essential to successful singing. She contributes a chapter to her biography by Agnes G. Murphy, in which she says:

"One of the first fields for the employment of the beginner's energy is physiology. No student should be content to proceed without gaining a reasonable knowledge of the anatomy of the throat and the sensitive and complicated physical mechanism that produces the singing voice. For myself, I at one time became so completely absorbed in this study that I could practically neither think nor speak of any-

thing else. An understanding of the delicate functions of voice mechanism is a rational and logical plea for perfection in singing, and was always embodied in the methods of the old masters, whose general accuracy has been reduced to a much surer science by some of their present-day followers. Those who know the structure of the larynx and the muscular mechanism of the parts called into action by the production of the voice will find themselves in possession of knowledge essential to correct attack. The application of the air-blast to the vocal cords should be a detail of exact science, not haphazard circumstance."

Perennial "Farewells"

By H. E. Erwin

WITH Melba's recent farewell still fresh in the ears of London, and a rumor already in the air that her "most perfect trill of all musical history" may be heard on an early tour of a company with this fair Australian at its head, the beginning of the "farewell" habit becomes of interest.

Though opera appeared in Florence in the year 1600, when Peri's "Euridice" had its first performance in honor of the marriage of Henry IV of France and Maria di Medici, it was not till 1691 that Margarita L'Epine appeared in London as the first of a train of Italian songsters that were soon almost to monopolize the stages of the operatic world.

In spite of more than plainness of speech and features, of uncouth manners and appearance, her voice was of such beauty that she soon had a loyal public. Then, in 1692 she announced probably the first of "farewell" appearances, which, like the same of many of her more modern emulators, was so successful that she instituted a series of them that continued for several years.

"There will be English opera some day, for there are splendid composers and they are slowly but surely developing an American form. What it will eventually become remains to be seen."—FLORENCE MAGNUS.



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AMERRY, MUSICAL CHRISTMAS to THE ETUDE mothers and fathers! Let us resolve to make this a truly, musical season in the selection of both our gifts and our recreations for the family.

Ever since the angels sang their heavenly strain on that far-away night in Bethlehem we have associated music with the Christmas season. Many of the finest examples of the choral art have been inspired by the birth of the Babe of Bethlehem; and we should do our part towards making known or keeping alive these splendid compositions. If we cannot participate in their rendition, we can go ourselves, and take our children to church or concert hall, and thus help increase the audiences, and encourage those who spend their time and efforts in preparing these masterpieces for public presentation. As heads of families we must not allow ourselves to become so completely engrossed with the purely material features of the Christmastide that we neglect the artistic and the spiritual phases of this holy week.

The Message of Handel's "Messiah"

THE LIFE of every man, woman and child in America would be richer for the hearing of "The Messiah" at every Christmas season. It is amazing how many children grow to maturity missing this wonderful experience. Therefore let me urge every ETUDE mother to make the effort to get her family to a hearing of this oratorio this season if it is at all possible. If your own town is too small to support an oratorio chorus and soloists sufficiently schooled to produce this glorious masterpiece, then look up the nearest large community where it is to be sung and take your entire family, as a family-present, each to the other, on a little Christmas journey that might be made both as reverential and as sacredly significant as that one of Biblical record. You can give your family nothing that will mean so much to them throughout the entire year.

Spend an afternoon in the music section of your public library and look up the life of Handel and the history of *The Messiah*. Acquaint your family with it; and, if any of the children have reached the technical skill of its leading themes and melodies, let them demonstrate them in the home until they can be recognized. By all means have a copy of this oratorio in the family and know something about it before you hear it; for everybody enjoys music they can anticipate better than that which is absolutely unfamiliar.

THEODORE THOMAS long ago said: "Popular music is only another name for familiar music;" and Ben Ames Williams has recently said the same thing, in speaking of the short story: "Immortality is only another word for continued popularity."

Therefore, endeavor to train yourself, and the rest of the family—even father—

to listen attentively for the appearance of the leading themes in the concerted parts of both the vocal and the instrumental scores. It is an interesting and educational practice, and like every other occupation develops and grows with us.

You can awaken interest in music in the home by giving musical gifts. The material here is almost unlimited and something might be found for every member of the family, even the one who is the least interested in music. From the choice of a new instrument, where the price is available, on down to less significant gifts it is possible to find something suitable and acceptable for all.

MOST ANY CHILD finds pride in a good-looking music roll and it is an economy because it protects the music from the careless handling of the average boy or girl to and from the lesson period. An older son or daughter would be happy in the possession of a leather bound copy of the Sonatas of one of the Masters, with the name of the receiver-to-be done in lovely gold lettering on the outside. With time this would come to be a real treasure.

For other members of the family, even mother and father, books on musical appreciation, and biographies of the masters would be acceptable and enjoyed. Many of the latter are as fascinating and thrilling as modern romance or fiction. The entire family would get untold information and delight from a standard musical dictionary, and it would be invaluable to the children, if they are taught to use it intelligently and frequently.

The Musical Equipment

IF THE MUSICAL equipment of the home does not include a player-piano or sound-reproducing machine, getting any of these is worth a real sacrifice for stimulation in the subject, and comparison with the work the children are doing. You will never know how much real joy and satisfaction father will get from one of these features until it is in the home.

Arrange a program of seasonal music to accompany or follow the family dinner. Give the little ones horns, bells, whistles, harmonicas, xylophones, toy pianos, anything that in any way carries across the musical idea. You can have a jolly time with a little jazzy orchestra made up from the Christmas toys before you take up your prepared program of more serious and reverential music that carries the Christmas spirit and significance.

By all means, mothers, put on your thinking caps and select an appropriate musical gift for every member of the family. Let us determine to do our part towards making America musical by making this Holiday season the most musical one in our lives.

When the Christmas goodnight is said, let us lie down with the consciousness that this has been, indeed, a Musical, as well as a Merry Christmas!

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(Continued from page 907)

cession should furnish a melody to be harmonized. A bass should be given and harmonized. Both the soprano and the bass should be presented for practice in ear-training. Four-part harmonies should be thrown on the ears of the pupils for ear-training or chord analysis. All of this should be written out by the individual pupils and a figured analysis marked under each bass note.

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the cultural side of the art. We find that the plan is feasible if we will use texts which cover the field in a way calculated to interest the beginner. We must also use modern methods which will enliven the study of music history by correlating it with music appreciation.

Harmony must be presented in so far as possible from the art point of view, rather than as "The grammar of music." The course suggested could be presented in two terms or semesters by holding the class four periods a week; but it would be well to devote five periods if possible. In the first term three periods should be given to history and appreciation, and two to harmony. In the second term two periods should be given to history and appreciation and three to harmony.

The following is the first of a series of ten outlines (each covering the work of four weeks) of a combined course in music history, appreciation and harmony to be used with "The Standard History of Music," a supplementary list of records, and "Harmony Book for Beginners." These will be published monthly.

WEEK	SUBJECT	CHAPTER	TOPIC	PAGE
1	History	1	How Music Began	7-15
"	Appreciation	1	Records of Aboriginal and Primitive People	3
"	Harmony	1 and 2	Material of Music	7-8
2	History	2	Music of the Early Church	16-21
"	Appreciation	2	Records of Gregorian Period	3
"	Harmony	2	Building the Major Scales	9-11
3	History	3	Development of Notation	22-26
"	Appreciation	—	Study and Copying of Old Manuscripts	—
"	Harmony	4	Major Scales—Flat Keys—Signatures	12-15
4	History	4	Troubadours, Minnesingers, Meistersingers	27-32
"	Appreciation	3 and 4	Records of Troubadours, "Prize Song"	4
"	Harmony	5	Intervals	16-18

Letters from Etude Lovers

Mozart as a Remedy

TO THE ETUDE: Mozart's compositions will serve as a remedy for those muscle-bound students whose devotion to modern music has caused them to play in a strained and exaggerated style. Thus will they regain lightness and the ability to play without use of the pedal.

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A Lesson in Taste

TO THE ETUDE: "I wish I might play popular music. All my friends do, and it doesn't seem to hurt their playing. Besides, no one likes to hear the classics any more."

Such a statement indicates a crisis in the musical life of the pupil. A lecture by the teacher, no matter how convincing, cannot develop the pupil's appreciation of good music. He must be made to feel for himself the difference between good music and "trash."

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"When such a problem arises, I use this method: I give him a popular selection as part of the lesson, at the same time assigning a piece of good music for contrast. For this purpose I use a moderately easy piece with strong rhythm and appealing melody, such as the Paderewski "Minuet" or a Brahms waltz. I find interesting stories connected in some way with it and allow the pupil considerable freedom in interpretation. I try to get him to see it not as so many notes to be played with the correct amount of crescendo and diminuendo, but as a mood that must be expressed.

In the popular piece I insist upon technical accuracy, memorizing and some attempt at expression. I keep the pupil working on it until he discovers for himself that there is nothing in the piece to be expressed. In nearly every case at the end of two or three lessons he sees just how meaningless the popular music is and is more than willing to return to the usual lesson material.—MARGARET NEAL.

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"A REVOLUTION in musical taste occurred early in the seventeenth century, which metamorphosed the whole conception of the nature and purpose of music, and the complex ancient art of the medieval church was forgotten under the fascination of the new Italian melody and the vivid rhythm and tone color of the orchestra." During the civil war and under the Commonwealth organs were closed and cathedral churches shut; singers were silent except for Psalm singing. Composers for the church dropped the pen and took up the sword, and it was not until the Restoration that the motet or anthem was sung again.

Through this seething period of religious and political controversy England travelled for 120 years. One king, three queens and many of the bravest, purest and brainiest of her subjects lost their heads on the scaffold, or were burned at the stake. Civil war desolated the land, and the whole country became at times an armed camp. From 1549 to 1661 the Puritans were in power and elaborate church music was forbidden. Cromwell and his followers by no means disliked the music, but they were opposed to any elaborate form of worship, as well for political as religious reasons.

Music by Law

When Charles II. came to the throne in 1660 the practice of church music had been abandoned for at least eleven years. In addition to that, Archbishop Cranmer had in his instructions in 1544 enjoined a more simple mode of counterpoint. Note against note, unbroken notes and no imitations were the directions. Neither Tallis, Thomas Byrd, the great men of that time, nor the new method, but they gradually ceased composing for the church, writing many secular glees and madrigals. At these restraints, the hostility of the Puritans to the old style of church music and the turning more and more of the tastes of the people toward secular music had opened the door wide for the change which was to come.

The restored Stuart monarch, Charles II., having lived during his exile at the French court, had acquired French tastes. He was tired of the grave and solemn music prescribed by Byrd and others and ordered the composers to add symphonies with instruments to their anthems. He also sent P. Ham Humphrey, one of the chapel royal choir, to France to learn the new style. Humphrey, then only 16, went to Paris and studied with Lulli, the great opera composer of the day. He also visited Italy, where he probably met Sarissimi, who was a great master in the new declamatory style. After three years of study and travel he returned and was sworn in as a gentleman of the chapel royal. Humphrey was the first to infuse into the English church music the new light style which was destined to supplant the grand school of the motet. Humphrey was the pioneer in the new declamatory and expressive style.

An English Master

In 1658 was born a greater than Humphrey, Henry Purcell. It is possible that one who has formed his impressions only by reading about him may be disappointed when for the first time his compositions are studied. It should be remembered, however, that Humphrey and Purcell were at the beginning of a new era in church music. The old motet school of writers, which had passed away, represented the quintessence of vocal polyphony—the culmination of centuries of development. Instrumental music was now to have its day and the style of church music was to be greatly influenced and temporarily injured. One essential difference between the old and new style was the accompaniment. In the old music the original method had been

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The Anthem, Its History and Place in the Service

By Frank L. Sealy, F. A. G. O.

Part II

Paper Read at the Convention of the American Guild of Organists, at Buffalo, New York

to do without instruments. When the accompaniment was added, it generally doubled the voice parts. If there was a distinctly separate part, it was in style like the voice part, a veritable song without words. Instrumental figuration was unknown or in a very crude state of development; but now the experiments of Gabrieli at Florence, Frescobaldi in Rome, Sweelinck at Amsterdam, John Bull in England and many others were bearing fruit.

The old music had been essentially choral, but the anthems by Purcell which are representative of him in the maturity of his powers contain a greater amount of instrumental music than in any period of English church music. Violins were introduced in 1674 and Purcell had the advantage of writing services and anthems with all the variety afforded by choir, soloists and orchestra. In style he foreshadowed Handel, having the same practical sense which led him not to make his church work too elaborately contrapuntal. Some of his anthems seem like solos or duets, with a little chorus work thrown in as an afterthought. One anthem has two pages of solo, six of duet and one page chorus. In another there are seven pages of duet and one chorus. In his writing for solo passages for church he seems to have put aside any intent to make them beautiful.

In his music for the theater and opera Purcell showed an unrivaled power to create fresh and charming melodies; but this is missing in his church work. One of his most characteristic anthems is "O Give Thanks."

Music Declines

After Purcell English music declined. In the anthem the solo or verse period had been developed and composers were gradually beginning to combine full and verse anthems.

After Purcell's death in 1695 no one appeared worthy to carry on the art where he had left off. Two of his contemporaries, John Blow and William Croft, who survived him a few years, produced some noble anthems, and Blow some very creditable instrumental work; but after their death came a long interruption in the constantly upward development, which had been going on since the time of Dunstable in the fifteenth century. Myles B. Foster in his "Anthems and Anthem Composers" somewhat justly calls the eighteenth century period the period of decadence. The standards established by the great masters of the motet age and the brilliant writers of the new school, founded in England by Humphrey and Purcell, were not followed, and toward the end an orgy of arrangements was in fashion. The only anthem composers of note at this time were Boyce, Batisthill and Crotch. The last two really

should be classed as belonging to a later intermediate period, as well as Thomas Attwood, pupil of Mozart and friend of Mendelssohn.

The work of anthem composers of the nineteenth century is familiar to all. I would like to express the opinion that at the present time justice is scarcely given for the work of Barnby, Goss, Smart, Stainer, Sullivan and a few others. The judgment of the critic does not always agree with that of the public. Frequently time proves that the public is right. May I venture to express the opinion that Barnby's "Beloved, if God So Loved Us," "Drop Down, Ye Heavens," "O Praise the Lord, all Ye His Angels," "Sweet Is Thy Mercy, Lord"; Goss' "O Saviour of the World," "The Wilderness"; Smart's "The Lord is my Strength"; Stainer's "And All the People Saw," "What Are These?" and "I Saw the Lord," and Sullivan's "I Will Mention Thy Loving Kindness" and "O Taste and See" will be alive and affording delight and comfort to thousands of listeners long after the mistaken, short-sighted criticisms of them are buried so deep that the strongest angel on Resurrection morn will not be able to lift them out to bring them to judgment.

Of the House of Wesley

In closing this historical sketch I would like to make special mention of one who bears a name honored by many. Samuel Sebastian Wesley was the son of Samuel Wesley, who by general consent is considered one of the greatest English church composers. He was the grandson of the Rev. Charles Wesley, author of the well-known hymn "Jesus, Lover of My Soul," and grandnephew of John Wesley founder of the Methodist Church. Wesley of all the church composers of the nineteenth century seems to have had the most of genius. Many are disposed to give preference to his larger anthems, "Blessed Be the God and Father" and "The Wilderness," but they are early works written when he was not over twenty-five years old, and do not compare with some of his smaller works written later in life, such as "Wash Me Thoroughly" and "Cast Me Not Away." He had a power of noble, sustained melody very Handelian in style. Walker says: "The grand style of the past, clear echoes of which were sounding in the work of his father, was missing in the work of Sebastian Wesley." Nevertheless, he was a very talented original composer.

Wesley is the last name I shall mention with the exception of Sir George Martin and Charles Villiers Stanford. Martin's anthem "Hail, Gladdening Light," has been sung all around the world, and Stanford has been a favorite composer for many years. —*The Diapason.*

Handel and the Foundlings

By Alfredo Trinchieri

CHRISTMAS of 1926 will break a tender musical tie for many a Londoner, for this is to be the last Yuletide at which ten tiers of fatherless girls in mob caps, bibs and aprons, and boys looking brave in their brass buttons and red waistcoats will perch themselves high on either side of the historic Handel Organ of the high eighteenth century chapel of the Foundling Hospital in Guilford Street, and sing their carols, some of which go back six centuries. The property is sold and the foundlings are to be transferred to a fine new home in broad green fields and under the blue skies of the country. A boon in health and happiness for the youngsters; but, ah, how much of tradition and sentiment is to disappear!

It was to this chapel that Handel gave its organ. "A very fine organ," the Governors of the Hospital boasted in 1750, when they announced that "Mr. Handel will open the said organ, and the sacred oratorio called *Messiah* will be performed under his direction."

Tickets were half a guinea (\$2.50), and there was no collection. So successful was the performance that it was repeated again and again "under the direction of the inimitable composer," and "met with universal applause."

Such were the ways of George II's Londoners. Anyway, they seem to have known good music when they heard it. These were the first hearings of Handel's "Messiah," and from them and his own organ-playing the crotchety "Old Saxon" raised more than ten thousand pounds (fifty thousand dollars) for this hospital.

Furthermore, he gave to the institution a copy of the score of the great oratorio, "reserving to himself only the liberty of performing the same for his own benefit during his life."

The Governors of the Hospital undertook to go to Parliament to obtain the force of law for this benefaction; but they mistook their man.

"De devil!" Handel erupted. "For vat sal de Foundling put mein oratorio in de Parliament?"

However, he stood by his word, and in his will the "Messiah" score went to his pet hospital.

A Firm Foundation

By E. A. Barrell, Jr.

IF ASKED what single department of organ playing is the most important and the most interesting we would say "Pedalling." It is this one feature, indeed, that distinguishes organ playing from piano playing; and the many cinema organists who, having received only pianoforte training, dispense wholly or almost wholly with the pedals, are not organists at all. To them the organ is only a sort of glorified piano. (In complete fairness, however, be it said that presiding over the countless and ever-increasing number of theater organs are many very excellent performers, thoroughly grounded in true organ technic, and often brilliantly original in registrational effects.) Not to employ the pedals, thus, is quite absurd. And besides—one is missing half the fun!

When, after weeks and perhaps months of practice on, say, the *St. Anne's Fugue*, something like mastery is attained over the difficulties of the pedalling, and the feet glide noiselessly, rapidly and (nearly) correctly about the pedal-board, there is a real enjoyment and pleasure in the accomplishment. And the hours of practice,

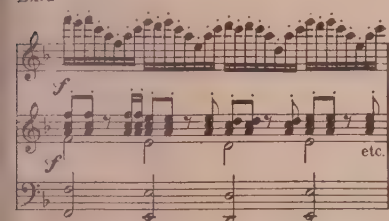
you now recall, were never tedious but rather were actually fun: glorious, exhilarating, entertaining. Pedalling is all rather like a game, you see; a game more amusing a thousandfold than *mah jong*, and a game quite as subtle as bridge, without the added annoyance of a grouchy partner.

An interesting feature of pedal technique—and one which has received too scanty attention from the pedagogues—is double pedalling. Double pedalling, as its name implies, is the employment of both feet simultaneously, and there are two main types thereof.

First, there is the playing-of pedal octaves, to build up the sonority and grandeur of the tonal mass. This is the more common, and much the easier, type. It is wonderfully effective, too.

At the return of his theme in the *Toccata* from the *Fifth Symphony*, Widor achieves this sonority:

Ex. 1



The other type is the playing of intervals greater or less than an octave. This is truly fascinating; and if sometimes one's temper is badly frayed after a long practice at the double pedalling of the *Allegretto* movement from Guilman's *7th Sonata*, for instance, the approach of success brings a warm thrill of pleasure, and you are a better man or woman for having mastered these intricacies. For persons with the proverbial "one-track" mind, by the way,

double pedalling of this latter type will do wonders and will give a highly awakened and more comprehensive cerebration.

A splendid example of the use of the feet for playing other intervals than the octave is to be found in Guilman's well-known *Chant Séraphique* from his *Marche Funèbre et Chant Séraphique*. We cite herewith a few pedal measures from this composition:

Ex. 2



Obviously, when double pedalling is going on, the Swell pedal cannot be used. But since the large majority of Swell pedals are cruelly over-used, this is all for the best.

Guilman often carries the right foot as far as F or G. This demands a good deal of stretching, particularly if one's legs happen not to be very lengthy.

Another interesting feature of pedalling is the trill. In the opening measures of the arrangement of Sibelius's *Finlandia* the pedal trills are beautifully effective and strong. Very few organists possess, however, a good and steady pedal trill.

The organ is admittedly "the king of instruments." It seems sometimes, as it roars out in a flood of sonority and eloquence and richness, to be almost linked up with the Divinity. Thus the study of the organ should be fraught with all sincerity, and with keen, persistent effort. And the pedals, especially, must never be neglected. Clever fingers, rushing over the manuals, may build castles and cathedrals and dreams, but without the firm foundation of a sure and unhesitant and flowing pedal support, they will be very silly-looking castles, very unsanctified cathedrals, and very, very empty dreams.

Seventy Strong Organ Blowers

By R. A. di Dio

IN A book on "Music and the Anglo-Saxons," Mr. Wackerbath gives this description of a tenth century organ erected at Winchester Cathedral by Bishop Elphege, who died in 951. The account is from the Latin of Wulstan, an English monk who died in 963.

"Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, laboring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes, which the hand of the organist governs. Some, when closed he opens, others, when open he closes, as the individual nature of the varied sound requires. Two brethren—religious—of concordant spirit sit at the instrument and each manages his own alphabet. There are, moreover, hidden

holes in the forty tongues, and each has ten—pipes—in their due order. Some are conducted hither, others thither, each preserving the proper point (or situation) for its own note. They strike the seven differences of joyous sounds adding the music of the lyric semitone. Like thunder, the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that everyone stops his ears; being in no wise able to draw near and hear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country."

The "seven differences of joyous sounds" produced on this ecclesiastical calliope, are, of course, the seven tones of the diatonic scale in the appropriate ecclesiastical modes; and the "lyric semitone" is doubtless B flat, that being the only accidental permitted in the Greek and Gregorian tones for hundreds of years.

"I Don't Dance"

THE Philadelphia *Public Ledger* of June 11, 1845, carried the following bit of ingenuous humor which we give with its quaint diction and punctuation intact:

An exchange tells a good story of an innocent countryman who chanced to be in one of our cities on Sunday, and concluded to go to church. Arrived there, he waited outside for a moment, when, to his

profound surprise, the organ struck up, from which he concluded that some sort of "shake down," was about to commence. Just at that moment a gentleman invited him to walk in and take a seat. "Not 'zactly, Mister—I ain't used to no such doin's on Sunday: and besides, *I don't dance*," and he retired, shocked exceedingly.

"There was never a time when our country possessed so many fine organists as the present, but how many of them have

given any thought or study to the matter of selling that which it has been so costly to buy?"—RALPH KINDLER.

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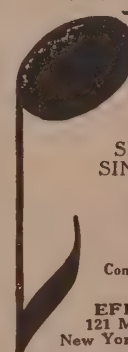
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Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. Will you kindly suggest some organ solos suitable for our Church, (Lutheran) Dedication? I will need several numbers.

A. Any organ numbers of a festival and churchly character may be used for Dedication services. One of the great heritages of the Lutheran Church is the Chorale, and compositions based on these Chorales would be very appropriate. We will include some in the list, but many more are available—notably a large number by Bach, and those by Brahms, Karg-Elert and others. The first four mentioned in the list are based on Chorales—

Festival Prelude on "Ein Feste Berg"

William Faulkes
Three Chorales (quite lengthy). César Franck
Sonata No. 6. Felix Mendelssohn-Bartholdy
Two Chorale Preludes. Henry S. Fry
March for a Church Festival. William T. Best
Festival Postlude. Oscar Schminke
Festivity. Cyril Jenkins
Tribute Deo. Alfred J. Silver
Prelude Heroic. William Faulkes
Air for "G" String. Bach-Nevin
Exaltation. Frank Howard Warner
Thanksgiving. Clifford Demarest
Josannah (Chorus Magnus). Theodore Dubois
In the Twilight (Prayer). F. F. Harker
Meditation. H. C. Banks, Jr.
Pastorale (First Sonata). Alexander Guilmant

Q. Would you offer some remarks on the pronunciation of the word "wind" in choral singing? I am asking the above question for the following reasons: the conventional way has been to pronounce it to rhyme with kind. At the B. C. Musical Festival three years ago Granville Bantook, the composer, who was an adjudicator scored competitors for this pronunciation and told them to use it in its every day dress to rhyme with sinned. Am sorry not to be able to quote the particular instances—it is just possible that the rhyme of the poetry called for it, but as a member of a choral society, on several occasions since, this ruling of Mr. Bantook's has been quoted as authoritative, and we have been told to use Mr. Bantook's pronunciation; though obviously the poet called for the other. My view of it is that it is not arbitrarily "wind" or "wynde," but must have the pronunciation to fit the poet's idea of meter and rhyme. At our last concert, in the "Song of the Vikings," I think, there was one verse where wind was obviously intended to rhyme with behind, but Mr. Bantook's ruling over-ruled us.

A. The editor thoroughly agrees with you that the pronunciation should be governed by the poetic content. We, of course, do not know under what conditions Mr. Bantook's ruling was made, and it may have been correct in that instance, but we would not feel obliged or inclined to be governed by the ruling if the word appeared as a rhyme with kind, mind and so forth.

Q. Could you advise me as to which of the following methods is correct in selection of stops on a two manual organ? One teacher (A) whose method I follow, uses during the course of a service, the Aeoline, Melodia, Stopped Diapason, Dulciana, Flute, Oboe, Pedal Bourdon, Tremolo, Super-octave and the Swell Pedal. Another teacher (B) uses the full organ entirely, all stops, the sub-octaves, super-octaves and the Crescendo Pedal employed at one time. B's method to me is more noise, and still B has the reputation of getting more volume and being a better organist. Would you advise me to follow A's or B's method?

A. If we are to understand that the teachers you mention use the same combinations throughout the entire service, we would not advise your following either "method" exclusively. We would not advise the use of A's combination with the tremolo throughout the service, nor B's Full Organ. Undoubtedly B would get more volume, but that is no indication of good musicianship, and the full organ should be utilized only when necessary to support the voices being used, and when brilliancy and volume are required for organ numbers. A's combination does not require the Great Organ Open Diapason, and we can scarcely imagine hearty congregational singing that would not call for its use frequently for support. Our advice would be—use the tremulant very sparingly in service playing; use full organ only when effective, and vary your combinations to suit the passages being played, and to support the amount of vocal tone being used. We do not know the size of your choir and therefore cannot advise you as to how much organ may be used for accompanying their work, but care should always be taken that the organ does not overpower the singers.

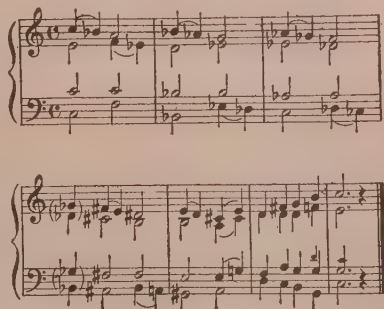
Q. Can you give me any information on theatre organ work? What is the most difficult work in this connection? Is much jazz used or is there an equal amount of classical music used? Do you think that any one who plays pieces such as "Two Larks," by Leschetizky, "Rustle of Spring," by Sinding, "Second Mazurka," by Godard, "Butterfly," by Grig, and some Chopin, would be able to take up a course and be successful? Would you advise a private teacher or a school of music? As I understand, it takes three years to com-

plete the course at the school. Would it take that length of time with a private teacher? Do you think that a person at the age of twenty-seven, who has been instructed as a church organist, would be too old to undertake that kind of work?

A. It would be difficult to pass on the probability of your success as a theater organist. If you have sufficient technical resources you might be very successful after a course of study in picture-playing. This course may be taken either from a private teacher who is familiar with the requirements or at some school equipped for such work. The age you mention should not bar your being successful. A retentive memory, ability to improvise and modulate, and a keen sense of situations, in addition to technical ability, will be great helps to success. The editor does not feel that it should require three years for the course if you already have had good organ training. Probably both jazz and classical compositions would be found useful.

Q. Can you give me some rules on how to modulate from one key to another. I am a church organist and find this difficult.

A. The proper way, of course, to learn to modulate is to take up the study of Modulation in a systematic way; but, as you probably require information for more immediate use, we will illustrate a rather simple but round-about way—through the use of the flattened seventh, or leading note. By this method a complete circle of the keys may be made, as in the following diagram:



It will be noticed that when the key of G flat is reached an enharmonic change is made to the key of F sharp. This method is suggested only as a make-shift. Until you have made a study of modulation, we would suggest that you procure a copy of Palmer's "Book of Interludes" which includes many printed modulations. The price of the book is seventy-five cents.

Q. Being a subscriber to THE ETUDE, and wanting to study in my spare time, I am asking you a few questions. I would like to know the make-up of an organ: the names of stops, the pedals for the feet, what their use is, and so forth. If there is some book to be had on the subject will you kindly name it?

A. An organ usually contains one, two, three, four or sometimes five keyboards or manuals for the use of the hands, and a pedal board for the use of the feet. In regular organ music a separate staff is printed to be played by the feet. In hymn-tune playing the Bass part may be played by the feet. Organs contain from four or five stops to two hundred and forty-seven (in the largest organ in the world). A two-manual and pedal organ of very small size may include:

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SWELL ORGAN	
Salicional 8 ft.	Flute 4 ft.
Stopped Diapason 8 ft.	Oboe 8 ft.
PEDAL ORGAN	
Bourdon 16 ft.	
COUPLERS	
Swell to Great 4 ft.	Swell to Swell 16 ft.
Great to Pedal	Swell to Swell 4 ft.
Swell to Pedal	Great to Great 16 ft.
Swell to Pedal 4 ft.	Great to Great 4 ft.
Swell to Great	Great Unison off
Swell to Great 16 ft.	Swell Unison off
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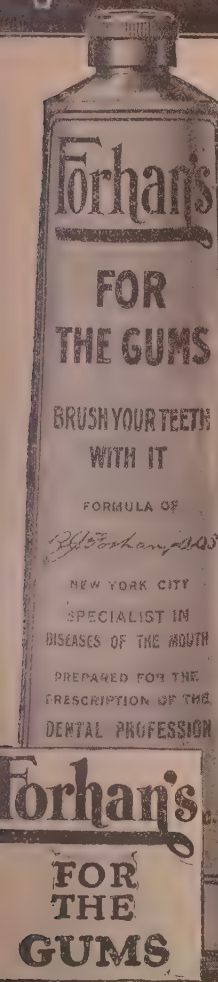
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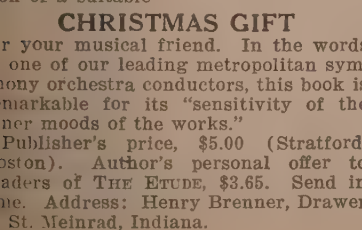
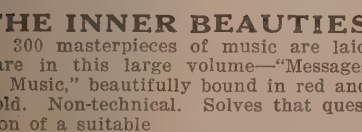
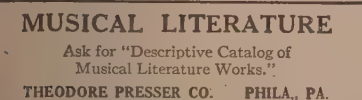
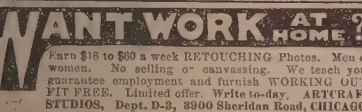
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Rachmaninoff, Op. 3, No. 2.

Q. In the Prelude by Rachmaninoff, Op. 3, No. 2, do the half-notes in measures 51, 52 and 53 come on the first beat or a little ahead of it?—MABEL F. D., Selma, Alabama.

A.—The slightest shade of a fraction before it—so slight, indeed, that the half-note and its chord are played almost simultaneously on the beat.

A Barnum & Bailey Voice!

Q. What is the name of a woman's voice which is sung an octave higher than the alto voice? Many call it a woman's tenor. However, we are taught that a woman cannot carry a tenor voice, this being solely a man's voice.—E. M. M., Plum Branch, South Carolina.

A.—Except as an extraordinary freak (one in a million), there is no such thing as a "woman's tenor," or a "woman's man-voice." The woman's voice is, by nature, an octave higher than a man's voice; for example, in (A)



while they may look the same on paper when written in the treble, or G clef, the soprano high C sounds an octave higher than the tenor high C (see "A"). For the range of women's voices see "B," 1, Alto or Contralto; 2, Mezzo-Soprano; 3, Dramatic-Soprano; 4, Light, or Coloratura-Soprano. Note well that the black notes are exceptional notes in the voices indicated, save those in No. 4, which most coloratura sopranos possess. The very last black note, C in altissimo, is a note which Mozart said he heard, in 1770, sung by Lucrezia Aguiari (called "La Bastardella"). Note well, also, that it is the quality or timbre which determines the kind of voice, not the compass.

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American Music—Dance Music and the Suite—Influence of Certain Composers.

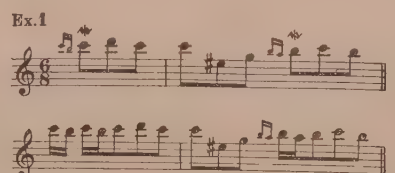
Q. (i) Please state briefly, yet in a complete way, the qualities and defects of present-day American music. (ii) Did the dance form assist to any extent in the development of the Suite? (iii) To what extent was the development of the Suite important, historically? (iv) What did the following composers do to develop the various forms of musical expression? Bach, Beethoven, Chopin, Wagner, Liszt?—LYNNE, Pineapple, Ala.

A. (i) The outstanding quality of American music of today is to be found in the super-excellence of American symphony orchestras, the best of which are second to none in the world. The defects reside in the fact that there is no American music which may be unerringly recognized as distinctively American, in the same way that German, Russian, French and Hungarian schools of composition are recognized. There are several excellent American composers, but their compositions are, for the most part, written in the style of the foreign schools of thought, now one and now another. (ii) The Suite was composed of a series of old folk-dances, principally the Allemande, Gavotte, Bourrée, Pavan, Sarabande, Minuet, Courante, Chaconne, Gigue and others. (iii) By degrees the Suite developed into the Sonata form, from which are derived all the most important instrumental compositions, culminating in the Symphony. (iv) Bach raised the art of polyphonic composition to the highest degree of excellence, never since approached by any other composer. Beethoven, in the forty-nine sonatas which he wrote (thirty-two for piano, one for piano, four hands, ten for violin, five for cello, one for horn) carried the sonata form to its great-

est height of expression, by reason of the variety of sentiment which he gave to his melodies and the remarkable treatment of their harmonic structure, not alone in his sonatas but also in his quartets and symphonies. Chopin, the greatest genius of pianoforte music (both as a composer and as a performer) the world has ever had, was a musician-poet in the most intimate meaning of the term. Wagner revolutionized opera and made it a Music-Drama, inventing the leit motif for chief characters and events, making the orchestra illustrate the libretto by imparting greater depth and significance to the poet's words, and requiring that all the operatic facilities and resources (actors, singers, instrumentalists and scenic artists) should be equally employed to interpret the story of the Music-Drama. Liszt created the Symphonic Poem, altered the harmonic minor scale (see his Rhapsody, No. 15), introduced the piano recital, excelled as a pianoforte virtuoso, treating the instrument as an orchestra, and opened up a new era in Hungarian music.

Grace-Notes or Ornaments—Couperin, Chopin.

Q. (i) Please tell me how to play "La Baudouine" by François Couperin. Are the sixteenth-notes meant to be the inverted mordent?



Ex. 1



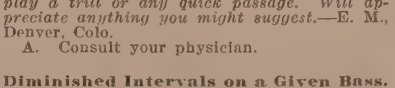
(ii) Is it correct to play the second measure of Prelude, Op. 28, No. 23, Chopin, like this ("B"); and Prelude, No. 8 ("C")

Ex. 2



(iii) In the last, does the F# in the bass come together with the A in the treble?—R. N., San Francisco, Cal.

A. (i) The sixteenth-notes are not inverted mordents, the sign for which is without an upright line through it. Your interpretation would give eight eighth-notes in the measure. Play the mordent with the beat and its note, as follows:



(ii) Your interpretations of "B" and "C" are correct.

Rheumatic Finger Joints.

Q. I am troubled with rheumatism in my fingers and the joints become very stiff at times, especially noticeable when trying to play a trill or any quick passage. Will appreciate anything you might suggest.—E. M., Denver, Colo.

A. Consult your physician.

Diminished Intervals on a Given Bass.

Q. How can I express correctly on the staff certain diminished intervals on a foundation note which is not to be changed? In the case of the diminished 7th, it seems to me that the ♭ of the signature should first be made ♮ and then the ♭ added to it; also with the diminished 3rds in the ♯ major scales. In the case of the diminished 4ths in the flat scales, I do not know whether one accidental ♭ is sufficient or whether I should use two flats to make my meaning plain. Which is correct?—CAROL A., Oakland, Cal.

A. Use a double-flat (bb).



FRAGRANCE was the first Christmas gift.

Wise men, following the star, brought only their choicest possessions—myrrh and frankincense.

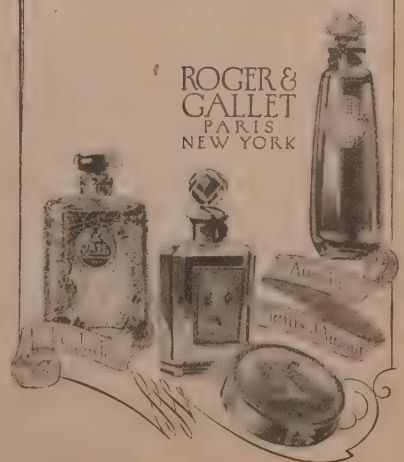
Perhaps that is why fragrance seems so appropriate a gift for Christmas—even so long afterwards and under such different conditions.

But whatever the reason, fragrance and Christmas are inseparable. Myrrh and frankincense are expressed today in many exquisite creations—perfumes just as precious, just as full of meaning.

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And always, of course, most acceptable, *Fleurs d'Amour* (Flowers of Love), *Le Jade* (the Precious Perfume), and, new this Christmas, the fragrance of old Italy—*Ausonia*.

Shop early. Your favorite Drug, Department or Specialty store will be glad to show you Roger & Gallet's fragrant gifts.



PLAYING for the "movies" has become a definite profession which furnishes steady employment all over the United States for thousands of violinists, as well as those playing other orchestral instruments. Many a young violinist who has had hopes of becoming a famous concert violinist often finds himself in the ranks of those playing in large orchestras in the motion picture theaters of our larger cities.

THE ETUDE receives many letters similar to the following from young musicians who wish to know how to get into such work: "I am writing you in reference to obtaining a position as violinist in some movie orchestra. After one is prepared to fill such a place, is it hard to get a position? What steps are necessary in order to be placed? What compensation should one expect for this work? Is it true that one is usually placed in such a position by some agency?"

"I am preparing myself for this work, having studied for several years with good violin teachers."

The Theater Player

THE REQUIREMENTS for this type of work, amount of compensation received, and so forth, vary according to the size of the city, the grade of music played, length of time the musician is expected to play daily and the rank of the theater. In other larger motion picture houses in New York, Chicago, Philadelphia, and other American cities where there are often accommodations for audiences as large as 5,000, music is made a leading feature. Such theaters employ fine orchestras of fifty or more men and the programs often include orchestral selections of the highest character. To get into such orchestras the player must have studied the violin thoroughly and acquired the technic of a finished artist.

In the smaller moving picture houses the requirements are usually not so great but that ordinary theater musicians can meet them. In the smaller cities and towns where orchestras are used at all they consist of but a few pieces; and easy music, as a rule, is played. Some such houses have orchestral music only in the evening, and some only when a special film is being used, or on Sundays and holidays when the prices of admission are higher. Almost all motion picture houses have organs or pianos, or both, for use when there is no orchestra, or between the hours when the orchestra is not playing. Using orchestral music exclusively would mean too lengthy hours for one orchestra and the expense of having two or three orchestras would be too great.

The Unions

IN CITIES and towns where there are unions affiliated with the American Federation of Musicians the rules of the union govern the number of hours the musicians play and the compensation they receive. In theaters where union orchestras are used applicants for positions must join the union before they can be employed.

No average price as to the compensation for this class of work can be given as it varies greatly according to the size of the city, the rank of the theater, grade of music played, hours on duty, and according to whether or not vaudeville is featured in addition to pictures. There are some small towns where as little as \$15 to \$20 a week is paid for organists, pianists, or violinists. In cities of around 75,000 population, theaters sometimes pay from \$35 to \$50 per week for pictures and vaudeville (two shows each day). In the best picture houses of the large cities the orchestral players get \$50 or more a week for concert work and pictures. The

local unions fix their own scales, which vary in different towns and cities.

Get Information First

IF OUR correspondent has any city in mind where he expects to locate, it would be a good idea to write to the secretary of the local union for a union book which gives the scale of prices for all classes of work for that city. All unions publish these books containing rules, by-laws, scale of prices, and such items.

Very few positions in these orchestras are filled by agencies. The theater places the contract for orchestral music with some leader or manager of an orchestra, and it is his duty to engage his players. In the larger cities, at least, if the orchestra leader is in need of musicians, all he has to do is to go to union headquarters where, as a rule, he can get as many as he needs.

In our correspondent's case he had better try to get experience in orchestral work in his home town. If there is a union which controls the theater work, he will be obliged to join it. He should then see the leaders of the motion picture orchestras and ask for work. If there is nothing to do for a violinist in that town, he might visit neighboring towns and see the orchestra leaders about work. An advertisement in one of the orchestral journals might lead to a position, but in this kind of work only positions in very small towns are, as a rule, secured through advertising. In cities and towns of any size there are always sufficient musicians at liberty to fill up the ranks without resorting to agencies or advertising.

The Orchestral Profession

2. The Violinist's Début

By Sid G. Hedges

It is of no use trying to start in the profession until you are up to the required standard; but it is not easy to decide just when that standard is achieved. The number of years spent in preparation do not afford much guidance, for rates of progress vary so much, and there is no fixed examination such as other professions require to mark out the insufficiently equipped from those properly qualified.

The most satisfactory way of testing one's ability is by sight-reading.

I will be quite definite:—No violinist is fit for the orchestral profession unless he can read Mozart's overture to "Figaro," at sight, taking two beats in a measure, with a metronome set at 152.

Of course, if you happen to be familiar with "Figaro" you cannot measure your sight-reading ability by it, so in that case choose another straightforward overture like "Zampa," "Cosi Fan Tutti," "Don Giovanni," or "Preziosa."

Being sure of one's technical qualification is the first step; but there is a great deal of the business of the profession without a knowledge of which one cannot well start.

A conductor may say:

"In at *segno*; cut C to D, and trio; all second times!"

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Playing for the Movies

Consider The City

OUR CORRESPONDENT will hardly find steady employment in moving picture work in cities much below 100,000 population, that is, in pictures alone. Where vaudeville and pictures are combined, steady position in such theaters are sometimes available in towns between 50,000 and 100,000. In order to get a foothold in theatrical playing, it is often necessary to do substitute playing at first, that is, take the place of the regular man when he cannot play. In this way the newcomer gets valuable experience. The novice should make the acquaintance of as many orchestral players as possible, letting it be known that he is open for engagements as a substitute. In course of time, if the new man is a good violinist, he will find a regular position in some orchestra.

The principal thing is to study faithfully until he becomes a good violinist and sight reader, and to get all the orchestral experience possible. A very large number will not take the pains to learn to do the work thoroughly. Then, when their big chance comes, they fail from lack of ability and experience.

As our correspondent lives near New York, it would be a good idea, if he can afford it, and fails to get work in his home town, to go to that city and study for six months or a year. By mingling with musicians there he would get an idea of what the profession demands and of how to get work.

There is but one way out for the aspirant. He must, by hook or crook, get hold of an experienced professional and from

him learn the thousand and one things that are necessary.

Having somehow made the acquaintance of an orchestral man, you should look out for an opening, a job. Perhaps your acquaintance may become the means of getting you started.

The most common way for the beginner to get into the circles he yearns for is by substituting.

A professional violinist occasionally wants a day off, or is unwell. If he wants to keep his job he usually tries on these occasions to send a substitute in his place. And, obviously, it cannot often be an ordinary professional, for such a man will be already engaged. So the deputy is usually someone who is not yet properly in the profession. This is the aspirant's chance, for it will not matter if you are not so fine a player as the man you relieve; it is, in fact, better that you should not be or he will be chary of employing you. And as the job will probably last only one night, you have nothing to lose and all to gain—for one night's real show will give you tremendous amount of experience.

To get a relief job of this kind you must let a professional player know that you are willing to substitute for him; and you must fit yourself for the chance as thoroughly as you can. Notice just the sort of music he plays, how he plays it, whether he sits still or goes for a walk between items, and such other things as occur to you.

Then one day will come your opportunity. Go to your place as if you are quite at ease. Do not, as a second-violin, straddle across to the left of the conductor, when the firsts sit; and do not ask unnecessary questions or in any way flaunt your ignorance and inexperience.

"Hard Knocks"

You may get some hard knocks, as "hopeless amateur;" but stick grimly to it and you will emerge at the end of the show, maybe scarred, but certainly happy for you will have actually started as a professional; and there will be a lot of blunders that you will never make again.

Movie orchestras offer a good field for the beginner; for if a small one be chosen with just one or two other musicians, the novice can take music of his own, which he can be sure of playing well. The members will probably welcome some new student. Many violinists get their first post on board a liner. This is a good plan; for with the fewer distractions afloat, the young player can put in plenty of practice. He can, too, easily borrow the orchestra parts to try over.

A post on a liner is usually obtained after an audition—that is, a test of the applicant's abilities, which consists largely of sight-reading and customarily includes overtures and selections. A thorough acquaintance with dance music is also essential for this sort of work.

Dance music offers a very good opening for the would-be professional, especially in small towns. It is fairly easy to run a little dance orchestra with a few other players of semi-professional standard. And this work will give experience and confidence to aim at higher things later on.

There are many branches of the profession which it has not been possible to mention; but the aspiring fiddler may be assured that, if he pursues his vocation with proper zest, a thrilling, worth-while way of life will lie before him.

"The fun of being an artist is preserving the amateur spirit. Once I am on the stage I cease to be the professional. And, as an amateur, I spent a great part of my spare time, attending concerts, enjoying them with a relish unworthy of one whose business is music!"—SZIGETI.

Organizing a String Quartette

By Edward Roesken

WHEN one thinks of the wealth of melody lying hidden between the covers of the volumes of string quartette music, and of the existence of comparatively few organizations devoting their time to its study, he feels that violinists should be reminded occasionally that they are neglecting one of the greatest possibilities of their instrument. There is a satisfaction to be derived from playing in such a combination, which orchestra playing cannot give; or there is an opportunity for the development of an artistry which will make the ensemble seem like the voice of one instrument and yet permit the individuality of each player to express itself.

Such an organization is, of course, made up of a first and second violin, a viola and violoncello; and the literature available has been enriched by the pens of such composers as Beethoven, Haydn, Mozart, Mendelssohn, Schubert and Dvořák—to name but a few. It ranges from simple airs to works of great difficulty.

Ordinarily, one would think of the violinist and violoncellist as the players most difficult to discover and hold; and yet, once found, it will usually be learned that these have already tasted the delights of chamber music and will be the most enthusiastic and faithful. An amateur orchestra which boasts of a violinist and a 'cellist

needs only the interest of two violinists to form a string quartette. Violinists, however, who love and are competent to play this type of music are few; for the seriousness and leadership required of the first violinist are seldom found in the same person; and second violinists too often fail to discover the beauties of their part and tire of "playing second fiddle."

One who is considering the formation of a string quartette may find the following suggestions of assistance. Violinists of adequate skill may be brought to light by writing a half dozen of the nearest violin instructors, asking if they have pupils who might be interested. It is possible that among these instructors one will be found who will ask to be considered as a candidate. Violists are merely violinists who have learned to play the viola. An experienced violinist can usually master most of the difficulties of the larger instrument and its peculiar clef in a week or two, either by the reading of viola scores or by means of one of the many viola instruction books written expressly for that purpose.

When four are found who appreciate the music written for the string quartette, an enthusiasm usually results which more than repays for the effort made in bringing them together.

The Old Violin Nuisance

A CORRESPONDENT writes that in order to stem the flood of questions as to whether violins containing the names of famous violin makers are genuine or not, THE ETUDE might publish an extended article giving the characteristics of old violins made by famous makers, together with facsimiles of their labels, and so forth, so that violin owners could themselves judge whether their violins are genuine.

THE ETUDE has exposed the old violin nuisance in almost every number for years, showing the fallacy of anyone who owns an apparently old violin containing a Stradivari or other label jumping to the conclusion that it is genuine. Regular readers and subscribers of THE ETUDE know the facts on this subject quite well by this time, but there are always hosts of new subscribers, and chance readers who buy a copy or two, and it is these people who write letters to the magazine about their supposed Strads and Guarnerius violins. Such an article as our correspondent describes would have to be of extended length and would have to be published in every number of the magazine to do

much good, and even then there would be thousands of people who would not see it. It is also true that ordinary violin owners could not tell whether their violins were genuine or not no matter how many articles, pictures and facsimiles of labels they had to guide them, for the simple reason that imitators of old violins copy violins and labels so closely that the descriptions and pictures of the genuine would seem to fit the appearance of the imitation. It takes years of experience in the actual handling and study of violins to be able to distinguish an artistically made imitation old violin by a master violin maker from a genuine. One must know the goods. It takes an experienced bank teller to judge a well-made counterfeit bank note, and an experienced violin expert to judge violins, except, of course, in the case of crude imitations which anyone can detect.

For this reason people will no doubt write to magazines and music dealers seeking to learn if their apparently old violins are genuine or not as long as the custom prevails of putting counterfeit labels in violins.

Sins of Commission

By Elizabeth Lee

THE sins of omission may have kept souls out of heaven, but it is usually the sins of commission that keep violinists out of the virtuosi class. Performers who have a series of spectacular feats for exhibition in the way of double-stops, trills, harmonics, and passages of intense feel-

ing should not forget that the playing must be smooth, clear and strong as a whole. One poor note will spoil pages of exquisite rendition. One misdirected chord will distract people's attention for a whole evening.

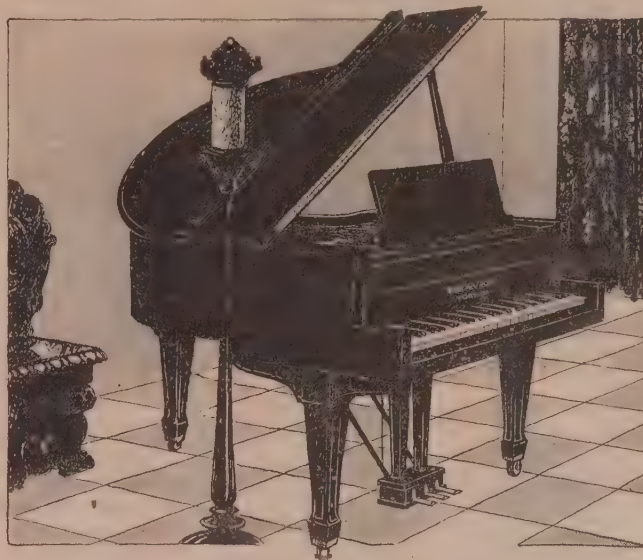
Mozart, The Violinist

While there is in every mind the picture of Mozart as a pianist, touring Europe as an infant prodigy, performing miraculous feats, he was a finished violinist as well. You have no idea yourself how well you play the violin," writes his father (Oct. 18, 1777); "if you only do yourself justice,

and play with fire, heartiness and spirit, you may become the first violinist in Europe." After the year 1774 Mozart's compositions for the violin became more and more in the "bravura" style, and illustrate clearly his own progress in mastering the technical difficulties of the instrument.

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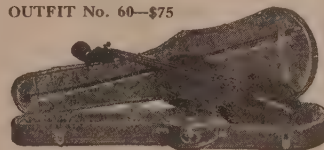
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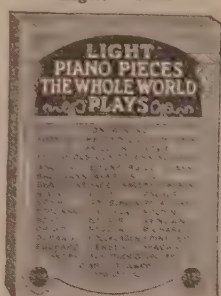
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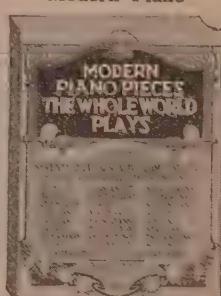
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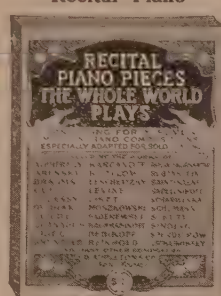
Light Piano



Modern Piano



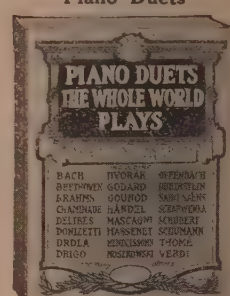
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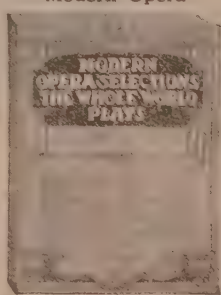
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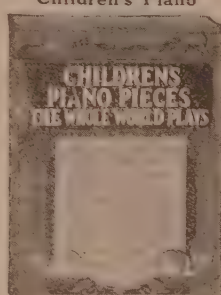
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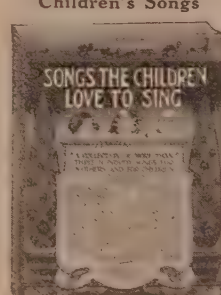
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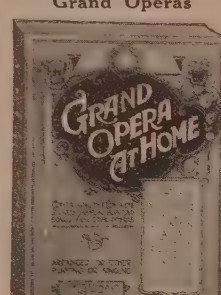
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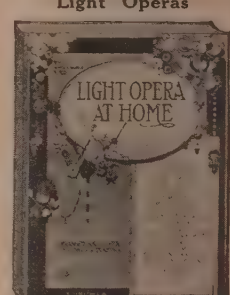
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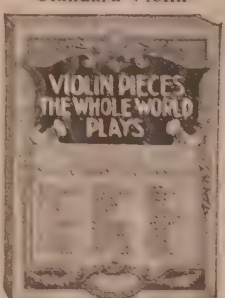
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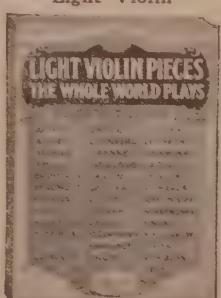
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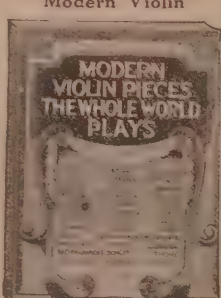
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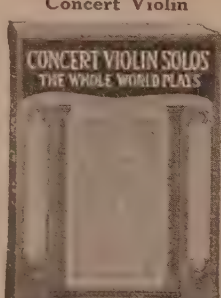
Light Violin



Modern Violin



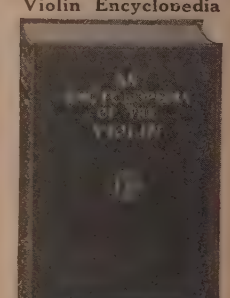
Concert Violin



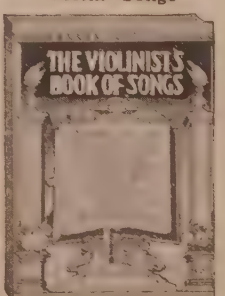
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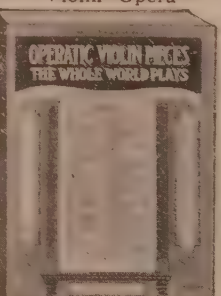
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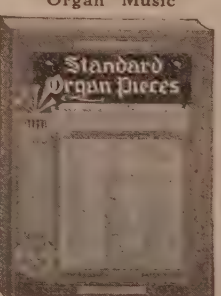
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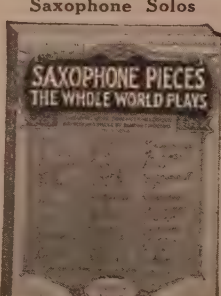
Organ Music



Victrola Opera



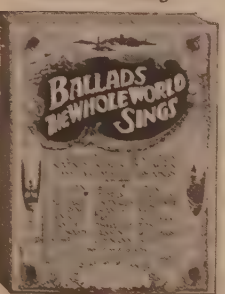
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Sacred Music



Concert Songs



Folk Songs



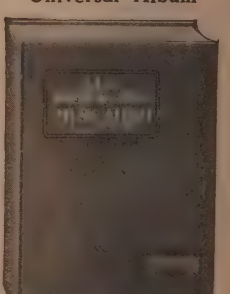
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By MR. BRAINE

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S. J. S.—Without seeing your violin, I could only give a guess as to its value, as so much depends on its state of preservation, and whether it is a good specimen of the supposed maker's workmanship. A recent catalog, by a leading firm, lists a Mathias Kloz 1793, at \$350. Possibly your violin is only an imitation, as the Kloz violins have been greatly imitated.

Aspiration Plus Perspiration.

E. W. P.—It would be pure guesswork to try to figure out an answer to your hypothetical question as to which of the violin pupils mentioned would show the greatest progress after a term of years. The question of talent could probably decide the matter. It often happens, as every violin teacher knows, that a pupil of high mentality and very great talent can make more progress in one year than a pupil of only average talent in two or three years, even though he practices half as much. Of the two boys you mention, the one with the greatest talent would probably come out the winner. If both had equal talent, either might win. However, we should remember Johnson's famous saying that "success is five per cent inspiration, and ninety-five per cent perspiration."

Exceptional Progress.

G. C.—Impossible to judge your progress without hearing you play. If you play the positions you name really well, you have made exceptional progress. At sixteen you had a late start, and, although I hardly think you can achieve a virtuoso technique, you may easily become, with faithful practice, a fairly average violinist. As you live in a small town where you can hear very little music, you had better buy a radio which will put you in touch with music in the large cities near your home.

Washing the Bow.

J. L.—You can wash your violin bow by rubbing the hair in a lather of soap with an old tooth-brush. Then rinse off all the soap with clean water and dry thoroughly. The bow hair should then be treated with powdered rosin, and, after being rubbed on the violin cake, will be ready for use.

Factory Violin?

L. J. B.—While it is difficult for me to pass judgment on a violin I have never seen, I would say that your violin, trade-marked *ganini*, with a picture of castle inlaid in the center of pearl on the back, is a factory fiddle of no great value. There are, no doubt, good violin makers and repairers in a city as large as yours. Take it to one of them, and he can give you a definite idea of the value of the violin.

Kloz Imitation?

T. G. B.—The name is Kloz, and his labels read, "Georg Kloz in Mittelsvald an der Iser." The Kloz family of violin makers had several branches, and their violins stand high among eighteenth century German violin makers. They cannot be compared to the Cremona makers, of course. If genuine, your violin is valuable. There are many imitations of the Kloz violins.

Label Not a Guide.

W. H. M.—Read the articles on old violins in the March and April numbers of THE ETUDE, and you will see that there is not one name in a million that yours is genuine. You cannot judge from the label because counterfeit labels closely resemble the original.

Trade-Mark Stamps Imitation.

M. E. K.—Read my articles, in the March and April numbers of THE ETUDE, containing hints on how to detect spurious Cremona violins. You will note that supposed Stradivarius violins stamped "Conservatory" on the back, yours is, are factory violins of no great value. The Cremona makers did not stamp trade-marks on the back of their violins.

"Hopf" Brand.

A. H.—There is an immense number of violins branded "Hopf," which are usually of the factory type, made in Germany. You will find an extended article on Hopf violins in the August, 1922, number of THE ETUDE, which you can get by sending twenty-five cents to the publisher.

Villaume Violin?

A. C.—Villaume was one of the most famous violin makers of France, and his violins are valuable. Judging by the label and description of the violin which you send, I should say that it is an imitation Villaume. I cannot tell the value of the violin without seeing it.

Edigreed Cello.

C. F. R.—Your cello is evidently a very interesting old instrument. If you care to go to the expense, you might send it to one of the dealers in old violins who advertise in THE ETUDE. He can possibly tell you who the maker was, and what the instrument is worth.

Violin Study with Piano.

P. L. H.—Instead of harming your piano playing, the study of the violin will be a great benefit to it, if you do not let it take too much time from your piano practice. As your plan to make the piano your principal instrument and study the violin simply for your own pleasure, not for the profession, your late start at eighteen will not matter. Commencing at that age you can hardly hope to become a professional, but you can learn a good deal,

especially since you have had seven years of piano study. 2—Take lessons if you can, but, if you are planning to do without a teacher, you might get "Self Instruction for the Violin," by Albert G. Mitchell.

Late Start on Cello.

F. K.—The age of twenty-four is entirely too late to take up the cello with the idea of making a profession of cello playing. If you wish only to learn a limited amount, that is different. 2—You would require a teacher if you wish to learn correctly. 3—I know of no large magazine devoted exclusively to cello playing. Most of the violin magazines occasionally devote a certain amount of space to the cello. While interest in the cello is increasing, the number of violin students is many times greater than the number of cello students.

Violin Making.

G. H. M.—Practical and inexpensive books on violin making are "Violin Making," by Mayson (Chas. Scribner's Sons, New York), and "The Violin and How to Make It," by a Master of the Instrument (Carl Fischer, New York). On repairing you might get, "Repairing, Adjustment and Restoring of the Violin," by G. Foucher. 2—You can get a German system flute with eight or ten keys for from \$15 to \$20. Boehm-system flutes are higher in price. 3—Hermann's Violin School, Book 2nd, has a clear explanation of the positions, and good exercises in each position. 4—Music journals of a general character devote more space to piano playing, because the number of piano students greatly outranks those of all other instruments put together.

Market for "Strads."

R. F. H.—THE ETUDE is not in the market for supposed Strads and other Cremona violins. Write to some of the dealers in old violins who advertise in THE ETUDE. If your violin is really genuine and in good condition they can no doubt find you a purchaser.

Effective Solo.

H. J. K.—The *Sohn der Haide*, by Kellar Bela, would prove a very effective solo for the concert where you are to play. If you have enough technique to play half through Kreutzer, you would be able to play it.

Church Solos.

J. K. G.—There are several arrangements of *The Rosary* for violin and piano. The one by Kreisler is very effective. It requires a fairly advanced violinist to do justice to it. 2—For the church services in which you are invited to play a solo, the "Adoration," by Borowski, would prove a good number, or the "Meditation," from *Thais*, by Massenet, if you are advanced enough to do it justice.

"Rattle" in Violin.

E. H. S.—The finger producing the harmonic lies lightly on the string for the full duration of the note to be produced. 2—Writers of violin books and studies give only the briefest explanations accompanying the exercises because they do not suppose anyone will try to learn the studies without a teacher. You might get Hermann's *Violin School*, Vol. 11, which has a few explanations of how to play harmonics. Your best course would be to take lessons if at all possible. 3—it would be pure guesswork for me to try to locate the "rattle" in your violin without seeing it. It might come from any one of several different causes. Maybe your violin is untuned at some point. Possibly the fingerboard is uneven, or the nut too low. The trouble might come from one of the screws of the E tuner being loose. Then again the chin rest might be touching the tail-piece or rest tightly against the top of the violin. Maybe the wire wrapping of your G string is loose, causing a buzzing sound. You had better send your violin to a good professional violin repairer to be put in good shape. He would at once locate the cause of the "rattle" and remedy it.

Holding the Violin.

R. Q. C.—Authorities differ as to the manner of holding the violin with regard to the jaw, chin, shoulder, and collar bone. Some advocate using a cushion under the coat at the shoulder, and others not. I would advise you to get the little work, *Violin Teaching and Violin Study* by Eugene Gruenberg in which all these different theories are discussed. 2—Practically all American conservatories and colleges of music admit pupils at every stage of advancement from the beginner to the most advanced pupil. The young man of twenty about whom you write should enter at once if he hopes to accomplish much in violin playing. 3—Unless a player has rosin on his fingers, or on the strings (where the fingering is done) the trouble of the fingers sticking to the strings in shifting no doubt comes from the fingers perspiring. The main cause of excessive perspiration is nervousness and one of the best preventatives is to rub the fingers and hand with alcohol just before playing in public. As it is difficult to get pure alcohol since prohibition, ordinary toilet water, which always contains alcohol, may be used.

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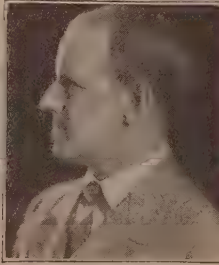
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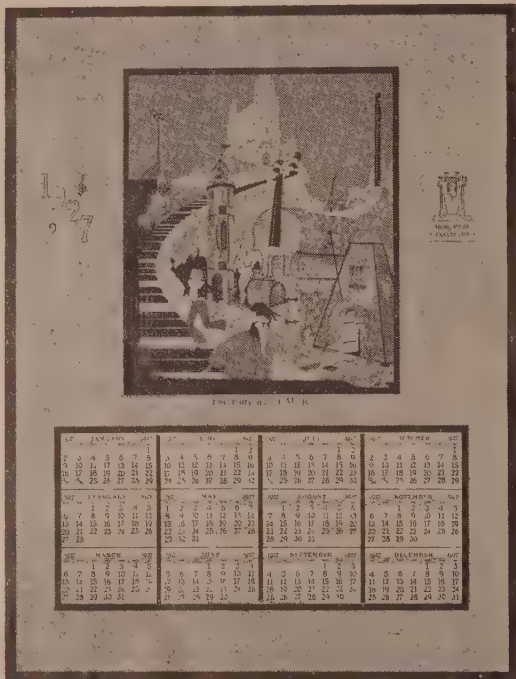
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Editor, THE ETUDE
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November, December

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Wagner's "Siegfried"

When Philadelphia was celebrating its Centennial in 1876, Germany was undergoing its greatest musical awakening at the little town of Bayreuth, where, on August 13, 14, 16 and 17, the entire cycle of *Der Ring des Nibelungen* was given for the first time. Part of the cycle had been given previously, at Munich, "Das Rheingold" in 1869 and "Die Walküre" in 1870.

This huge undertaking, epic in all its aspects, was commenced by Wagner in 1848. His early enthusiasm, however, only got him as far as the "Death of Siegfried," which he completed in 1849-1850. This in altered form became the "Götterdämmerung." It soon became obvious to the master that a series of music dramas of heroic dimensions was necessary to encompass the prodigious canvas of a great work. Wagner called the work a trilogy, although it really is a tetralogy. He looked upon "Das Rheingold" merely as a kind of prelude or *Vorabend* to the cycle as a whole.

When Wagner announced that he proposed to make operatic material of *The Ring of the Nibelung*, he was greeted with ridicule. Here was stuff which was too lofty and too gigantic for either music or the stage. Wagner answered this by writing dramatic music of a richer and more powerful character than had hitherto been produced. To the Germans it came very near the sacrilege of presenting heaven upon the stage. When the works were presented, however, the reaction was instantaneous. Wagner was hailed as the greatest of modern masters and literally worshipped by his countless admirers.

The first American performance of "Siegfried" was given November 9, 1887, at the Metropolitan Opera House in New York. Anton Seidl conducted and the *Siegfried* was Max Alvary. Emil Fischer, Marianne Brandt and Lilli Lehmann were also in the cast. The success of the work must have been considerable, since eleven performances brought to the

box office \$37,124.50. The writer recollects attending this first performance, as a child. Fafner made an unforgettable impression. Never had there been a dragon more terrible in all the literature of fairy lore. Here indisputably was one in real life and accompanied by gorgeous music. Alas! the impression was more zoological than musical.

Some critics seem to regard "Siegfried" as the most inspired example of Wagner's employment of the Leit-Motif. The motive of *Siegfried the Fearless* is so distinctive and inspiring that it seems singular that the musical pirates have not already stolen it for some bit of Broadway Jazz. Opera-goers who are familiar with the "Ring" as a whole, will take delight in divining other motives from other parts of it.

For the most part, a smattering of music adds little to the enjoyment of any performance. In the case of Wagner, however, a familiarity with the motives and enough musical experience to appreciate the consummate skill with which the master has employed them, adds immensely to the pleasure of listening to the performance. There have been many "guides" through the Wagnerian operas, in many different tongues. The writer has never seen any volume quite so good, as an introduction to the "motive" characterization of the "Ring," as the second volume of W. S. B. Mathews, "How to Understand Music." This Yankee musician went to Bayreuth at a time when it was necessary to write very definitely and explicitly on musical subjects if he wished to be understood by the somewhat illiterate general public of his day. As a result, he put into print a most valuable picture of the entire "Ring," painted in words that all can understand and enjoy.

"The Music Dramas of Richard Wagner," by Albert Lavignac, a much more elaborate work, contains a chart indicating the first appearance of each motive in the "Ring."

The Story of "Siegfried"

Act I. A Forest: at one side a cave. *Mime* at his anvil, forges a sword for *Siegfried*. *Siegfried*, in forest dress, enters impetuously, driving a bear which frightens *Mime*. Noticing the dwarf's fear, *Siegfried* drives the bear back into the wood. *Siegfried* demands that *Mime* shall mend the sword which his father broke in his last battle and then returns to the forest. *Wotan* enters, tells *Mime* he is known as the *Wanderer*, inquires about the sword and tells *Mime* that only one who knows no fear will be able to mend it. *Wotan* leaves and *Siegfried* returns. *Mime* tells *Siegfried* how his mother had wished him to learn fear. When *Siegfried* asks what is meant by fear, *Mime* describes the great *Dragon* living near. *Siegfried* asks to be guided thither, but says his sword must first be mended. *Mime* refuses the attempt; *Siegfried* mends the sword and, to try it, strikes the anvil a mighty blow which severs it in twain.

Act II. The Dragon's Cave in the Forest. *Fafner*, better to guard his gold, has changed himself into a dragon and lives in a cave. *Alberich* spies near by, hoping to regain the treasure by killing the hero who slays the dragon. The *Wanderer* warns *Alberich* of *Siegfried's* approach. *Alberich* offers to save the *Dragon's* life in return for the ring but is contemptuously refused. *Alberich* hides as *Siegfried* and *Mime* approach. *Mime* is trying to frighten *Siegfried* by tales of the *Dragon*; but *Siegfried* sits under a tree and, hearing the songs of the birds, wishes he might understand their language. A blast of his horn disturbs *Fafner* and the *Dragon* emits an awful roar. It rushes upon *Siegfried* who jumps aside and buries his sword in its heart. Accidentally tasting the *Dragon's* blood, *Siegfried* is surprised to find that he understands the song of the bird. *Siegfried* enters the cave and, while *Fafner* and *Alberich* argue about possession of the ring, returns with it himself. The bird reveals the intended treachery of *Mime*. *Siegfried*, with the aid of the ring, reads *Mime's* intent to kill him, so he strikes down the dwarf, throws him in the cave and rolls the body of the *Dragon* before the entry. The bird acquaints him with *Brünnhilde's* sleeping place and flies ahead to lead *Siegfried* thither.

Act III. A Wild Region at the Foot of a Rocky Mountain. *Wotan* summons his earth goddess wife, *Erda*, and consults her as to the deliverance of the world through *Siegfried* and *Brünnhilde*, but without satisfaction. Wearied of struggling against fate, *Wotan* renounces his reign, realizing that the era of love must replace the rule of the gods. He attempts to bar *Siegfried's* approach and has his spear shattered by one blow of the sword. As *Siegfried* nears *Brünnhilde* the flames abate. There is a long scene in which love conquers the maiden-goddess and she throws herself in his arms as the curtain falls.

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them Bach, Mendelssohn, Haydn; Bach, Mendelssohn, Haydn; Bach, Bach, Bach; and it would be eagerly attended and listened to. Here, you know, we have to play melodies in G's and lullabies in D's and C's, if we want to get the major part of our audiences."—CHARLES COURBOIN.



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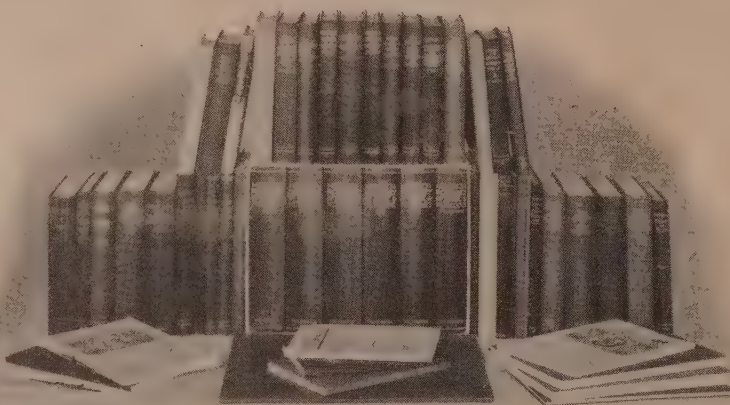
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The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date. Anyone may contribute. It is not limited to subscribers to THE ETUDE.

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Address "THE ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

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When Dad is Interested

By Charles Knetzger

"WE HAVE a new piano-bench," said
little six-year old Gladys," and there is
just room enough for us to sit when we
play."

"Room for us? Who's us?" inquired
her teacher.

"Why, don't you know! It's me and
Dad. Every night when I practice he sits
next to me and helps me. He says I
play fine, and he tells me all the names of
the pieces in the book. Sometimes he tries
to catch me on the notes, but I know them
better than he does."

This child was not aware that she had
a wonderful father and that his interest
in her music was a constant incentive to
improvement. At the tender age of six
the child's brain is most impressionable
and when conditions are favorable it ab-
sorbs music almost as unconsciously as it
learns to perform the most ordinary actions
of the day. Yet what a hopeless task it
is to teach such a young child, if it gets
no help and encouragement at home!

"Dad was watching me play last night,"
said another tiny tot, "and I asked him
where C was. He said he didn't know,
but I made him learn, all right!"

Many fathers think they have done their
duty when they have provided a good
instrument for the home. Sometimes
they also try to select the best teacher
available, one who has a pleasing person-
ality, understands child psychology, and
seems to be well qualified to teach young
children. It rarely occurs to them, how-
ever, to take an active interest in their
children's progress. They little think how
much the making or marring of the future
career of the child rests with them!

To refuse to listen to the children's
little pieces when asked, to express dis-
like for a composition, or to ridicule their
childish attempts, is unpardonable. Yet,
does it not sometimes happen that parents
are guilty of such action, thus causing their
children to dread the practice hour or to
omit it altogether?

To expect rapid advancement in a young
child, except in the case of a prodigy, is
folly: for the foundation must be slowly
and carefully laid in order that success-
ful progress may be insured.

Even a busy man with no knowledge of
music may by appreciation of his children's
efforts be to them a source of help and
inspiration which will bear a rich fruitage
of consolation and enjoyment in future
years.

"The Etude" Interest

TO THE ETUDE:

Of all magazines with which I am ac-
quainted, I like THE ETUDE best, for it con-
tains subjects which appeal to me.

A few years ago I became interested in
the JUNIOR ETUDE and have since learned to love
the entire magazine. As my elder sister plays
the violin and the piano, and I, the latter, we
have enjoyed many hours in playing and sing-
ing from THE ETUDE. The many articles, the
various departments, the photographs and the
cover designs have been helpful and inspiring to
us, and interesting to other members of the
family as well.

I especially enjoyed Liszt's interpretations
of Chopin's Preludes, Op. 28, as compiled by
Sidney Silbur, in the March edition of this
magazine. The descriptions are very realistic
and make the pieces much more interesting.

For instance, in Prelude No. 4 of Op. 28,
"A Fit of Suffocation," the heavy breathing in
the left hand and complainings in the right
hand are very distinct, and in measure twelve
one can almost see Chopin turning restlessly
in bed. The increasing anguish, the sigh aloud
at the *stretto*, the apparent ceasing of the
heart-beat at measure twenty-three—a pause
—and the chords of sleep; all are brought out
clearly.

I shall like these pieces better than formerly
because I now know the story back of each one.
ERNESTINE BUCK.

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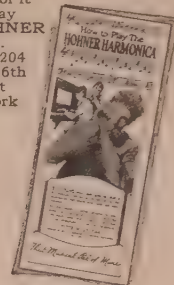
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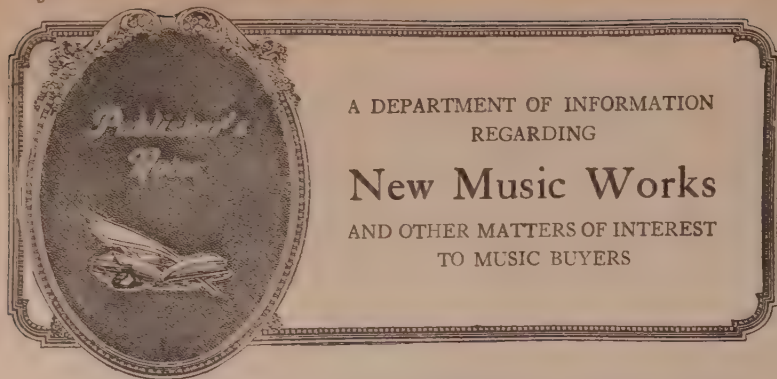
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December, 1926

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Etude Radio Hours

On the second Thursday of every month, over radio stations W.I.P. (Gimbel Brothers, Philadelphia), and W.G.B.S. (Gimbel Brothers, New York), at 8.15 P. M. Eastern Standard Time, there comes to radio listeners everywhere, THE ETUDE Radio Hour.

Likewise, on the third Tuesday of every month, another Radio Hour is presented over Station W.L.S. (Sears-Roebuck Foundation, Chicago).

The purpose of these Radio Hours is not to furnish popular entertainment, but to create a popular interest in music study. In bringing the value of music study to attention, THE ETUDE is pointing out to individuals everywhere the value of seeking personal development in music. We are mentioning THE ETUDE Radio Hours here in order to direct the attention of them to teachers who as yet have not given them any consideration.

The radio can do much toward creating a wider appreciation for better music, and the publishers of THE ETUDE are highly gratified that such a far-reaching medium is available for the educational programs it can offer. Remember, a greater appreciation for better music enables the teacher to create more interest in music study.

Comments that both teachers and students of music should hear are made upon the text and music contents of the current issue, and invariably some artist or teacher of great reputation assists THE ETUDE Editorial Staff in making the program additionally interesting.

The Chicago program is given under the direction of D. A. Clippinger.

We believe all teachers should equip themselves to hear these ETUDE Radio Hours each month, and, of course, being so equipped, they also have the opportunity to feast upon many of the high-class musical gems offered by the leading broadcasting stations. The radio most certainly is offering the most convenient means by which a teacher or music student can broaden his musical horizon.

Christmas Giving to Teachers, Students and Lovers of Music

The Theodore Presser Co. has been in the field to give service to those in the Musical World for over 43 years, and for the last 37 holiday seasons has offered those desiring to give gifts to music lovers not only a wealth of suggestions, but an opportunity to save money in purchasing any of the suggested gifts.

It is impossible in one issue of THE ETUDE to bring attention to all of these suggestions; therefore, in various advertisements in this issue a comparative few of the excellent things offered at special holiday prices in our 38th Annual Holiday Offer are brought to attention. These, of course, are the outstanding favorites, but those who wish to see the complete offer may have a copy for the asking. Just drop us a postal today asking for a copy of the 38th Annual Holiday Offer and clearly sign your name and address.

In this day, when psychology is so universally appreciated, it is easy for one to appreciate the psychological effect upon the recipient of a gift, when the gift shows that the giver has given thought to it and endeavored to make it personally "fit" the one receiving the remembrance.

Surely, nothing will convey this personal touch and thought to the music lover's mind more than having a gift come along that is of a musical character. The albums of music of all kinds and the interesting literature works on musical subjects in the 38th Annual Holiday Offer of the Theodore Presser Co. offer suggestions for almost every desired expenditure.

How to Get More Pupils

Frequently teachers ask, "How can I get more pupils?" There is no magic method, but judicious publicity work and proper contributions made toward creating an interest in music generally are things that mean much to the teacher. In this issue there is brought to attention THE BEST PLAN WE HAVE EVER SEEN FOR AIDING THE TEACHER TO SECURE PUPILS. See the two pages devoted to it in this issue. They are 885 and 886.

The Pianist's Daily Dozen By Charles B. Macklin

If there is anything that the serious student of piano playing wants to accomplish, it is the perfect muscular control of each finger on both hands. In most of the ordinary muscular use of the hands there tends to be a cramping and binding of the muscles, and this the pianist must overcome. Flexibility, independence of action and immediate response to mental direction can be obtained with the rational exercises for the hands outlined by Mr. Macklin in this book.

Mr. Macklin is too wise a piano pedagogue to suggest that these exercises will supplant all of the work that must be done at the keyboard to gain control of the fingers, but it is possible with these exercises to achieve results at the keyboard more readily, making unnecessary some of the technical work otherwise required.

Teachers should know about this work, because there are many times when they will help the pupil to overcome physical obstacles by recommending its use. The advance of publication cash price is 30 cents a copy, postpaid.

Our Beautiful 1927 Calendar

For the first time our readers have virtually selected the picture on the Calendar for this year. It is the lovely "Fairylane of Music," which first appeared on the September ETUDE and brought such an immediate and widespread demand for "copies to frame" that we instantly realized that nothing we could put on the Calendar could possibly please our readers more or make a brighter musical spot on the walls of thousands of homes.

The picture was immediately used and adapted by other firms, who were glad to pay the artist large fees for its use. We have made arrangements with him by which he generously permits us to use this painting at a rate enabling us to sell the Calendar at the same very low "Christmas and New Year's gift" price which we have been giving our patrons for years, 10 cents a copy, \$1.00 a dozen.

The picture is in every way the original conception and design of the artist, Mr. Francis Sherman Cooke, who is a son of Mr. James Francis Cooke, for many years Editor of THE ETUDE.

The Beginner's Voice Book By Frantz Proschowsky

It is possible in almost every instance where one wants to study a musical instrument to find a real beginner's book, that is, one that presupposes no previous knowledge of music and carefully outlines a course of instruction beginning with the rudiments of music and then stepping into the most elementary phases of study upon the particular instrument in question, progresses gradually until a performing ability is built upon a good foundation of elementary work, but when one turns to the study of the art of singing the available vocal works are not as satisfying in their introductory work and logical progress.

This, however, will not be so when THE Beginner's Voice Book, by Frantz Proschowsky, is on the market. Voice teachers and beginning voice students will find this book of great assistance, since it gives not only the necessary introduction, but very practical and helpful exercises in logical order.

Mr. Proschowsky, who is the vocal advisor of Galli-Curci and Tito Schipa, himself has made a series of anatomical drawings for this book which are of great value to the student stepping up to the threshold of voice study.

As one can well imagine, this will be an outstanding contribution to the vocal world, coming from so great a master of voice teaching, and truly it does show his greatness in that he presents so many of the fundamentals of singing in such a clear, concise manner that the student or teacher is sure to obtain good results when using this vocal instruction book.

Although Mr. Proschowsky has clearly defined the path for the student, the pupil will find that a teacher means much in studying by means of this or any other instruction book, but where one is so unfortunate as not to find a voice teacher convenient, nothing could be better used for self-instruction than this new book, for which we are recording advance of publication orders at the special price of 60 cents, postpaid.

Beginner's Method for Saxophone

It has been our privilege to stand among professionals and hear them acclaim the art and superb tone found in the saxophone playing of H. Benne Henton. It is this man, with his complete knowledge of the saxophone, who is personally supervising the preparation of the Beginner's Saxophone Method, that we are to put upon the market.

This will be a practical instruction work that should not be confounded with any of the "freak" short cuts to supposed saxophone playing. This type of work that will appeal to the music teacher, and supervisors desiring to develop saxophone players for school orchestras will find in it just the type of material to carry the beginner along into playing ability. The advance of publication cash price is 40 cents, postpaid.

Mass No. 14 In Honor of St. Joseph Two Parts, Treble Voices By Eduardo Marzo, Op. 203

Mr. Marzo is well known to the musical world, and particularly to those who are interested in the music of the Catholic Church. This new Mass by Chevali Marzo is most effective, yet is not at all difficult and can be rendered readily after very little rehearsing. It is for two-part treble voices, and neither part presents any vocal difficulties. As we have explained in previous descriptions of the Mass, it may be sung by a mixed group of men and boys, the boys singing soprano part and the men the alto part, although the original intention of this two-part writing was to furnish a Mass that would be suitable for use in Convent Schools or in choirs where male voices either were entirely missing or somewhat lacking. The advance of publication cash price of this Mass is 35 cents, postpaid.

It will not be long before it will be ready to go to those registering advance of publication orders; and, therefore, we suggest prompt action upon the part of those who want a copy of this work when it appears; otherwise, they will find it necessary to pay more than the present low advance of publication price.

Very First Pieces Played on the Keyboard By N. Louise Wright

This is not a first instruction book, but rather, as the title indicates, a group of very first pieces that may be utilized after the young student has been acquainted with the notation and is getting into the reading of study material in the five-finger position. While these little pieces are very easy, nevertheless they are of such a character as to prove practical and helpful. Teachers of little tots will find them easy to fit in with the very early instruction work with children, whether in kindergarten class or in individual instruction. Each of the little pieces of this group have text which, as teachers know, always is an advantage. The advance of publication cash price is 25 cents a copy, postpaid.

Forty Negro Spirituals Compiled and Arranged By Clarence Cameron White

These Forty Negro Spirituals will be found to be the best and most correct presented group of Negro Spirituals. Mr. White knows the Spirituals of his race and has gained his acquaintance with them through sources not open to many. His activities in the National Association of Negro Musicians, of which he is president, are one indication of the soundness of the statement. The name of Clarence Cameron White is known to everyone who knows anything of American musical composition, and this attests the excellence of handling that will be found in the accompaniments of the Spirituals he has selected for this collection. It is a gem for those who want their library to have all the worth-while things in the literature of American music and, of course, all singers should possess it. Advance of publication offer is made at the low price of 75 cents, postpaid.

Twelve Piano Etudes By Mathilde Bilbro

Miss Bilbro has established a well-deserved reputation for ability to write attractive, yet thoroughly practical educational matter for piano study, particularly in the earlier grades. We are so fortunate to have on the market this new teaching work by Miss Bilbro, which furnishes what are virtually twelve first grade study pieces. They are attractive musically and there is a special technical phase to each. Any teacher not familiar with the teaching works of Miss Bilbro should send in a request for the privilege of having some of them for examination. By all means they should register an advance of publication order for the new Twelve Piano Etudes at the special advance offer price of 30 cents, postpaid. Of course on the new Bilbro book there are no examination or return privileges at this advance offer price.

Our Easy Four-Hand Album

Here we are offering at a low advance publication cash price of 35 cents, the opportunity for teachers to secure a copy of a new and easy four-hand album that is to issue. This will be the type of work that will hold the young student to interest in attaining something at the board, and the contents will be generous enough in number to furnish quite a wide material that will spread over a full season. Teachers can use a work of this character in seeking out a piano duet for now and then as a relief from close adherence to other prescribed study material. In the main, it is excellent to have something of this character in the pupils' hands for the sight reading and ensemble playing development that comes through creation duet playing. The young student will feel that he has something worth ahead of him in this collection, because in its latter pages it points to future accomplishments in the pieces that presents in a grade of difficulty approaching the third grade. This is reached, of course, in the progressive arrangement of duets through the book, which in the beginning starts with four-hand numbers in the first grade. The special advance publication price is 35 cents.

Beginning with the Studies of the Piano by Helen L. Cramm

So many things have been done to make the first piano study work for children attractive as possible, and this has been because individuals who knew and understood children set about to make first study material pleasing as well as practical. The delightful works of Helen L. Cramm have been outstanding in this connection, and now a new work is to be added to the group of immensely successful books by Miss Cramm. This work is a decidedly valuable one that it introduces to the pianist in the making some of the main principles of playing. Since the proper use of the hands adds much to the beauty of piano playing, the wisdom of utilizing a work such as this, which lays a foundation for future pedal work, can be appreciated fully. Advance of publication cash price is 30 cents a copy, postpaid.

Album of Study Pieces Thirds and Sixths

A paragraph is hardly necessary on this work, since the title is descriptive in itself and the reception given albums previously issued in our series of *Albums of Study Pieces for Special Purposes* indicates that piano teachers are on the lookout for material of this character. The volumes that have been so well received dealt individually with *Trills, Scales, Arpeggios and Octaves*. This new collection is similar to the others in that it makes possible the conquering of certain technical devices or combinations through the study of attractive pieces, capturing the phase of technic the album covers. This, of course, proves a safer and more attractive way in which to approach such things than is found in many of the technical works that bore the student. Third grade pupils would be ready for an album of such study pieces as this new one we are to issue covering thirds and sixths. Advance of publication cash price is 30 cents a copy postpaid.

Violin Method for Beginners by Ann Hathaway

Violin teachers should place an advance publication order for this Violin Method for Beginners, by Ann Hathaway, since they will find in it such a thoroughly practical procedure of study with the use of exceedingly attractive material. It accomplishes what it sets out to do, and that is to get the pupil achieving something in violin playing within a short time, but it does not attempt to progress rapidly into technical demands that should not be expected of a beginner, nor does it cover any more than first position work. Advance publication orders for this method will be registered at the special price of 40 cents a copy, postpaid.

New Organ Collection

The Theodore Presser Co. has a number of outstanding successful musical collections in a series of reasonably priced albums, utilizing special large plates that make possible the inclusion of a generous number of compositions upon the number of pages that a publisher can afford to place in an album priced at 75 cents. While this series is a fine variety of albums for pianists of various abilities, and there are several choices for singers and violinists, up to the present date it includes only one pipe organ album, *The Standard Organist*. This album is a very popular seller with church and theatre organists, as well as with ambitious organ students, not only because of its reasonable price but because of the excellent and meritorious variety of the material in it. We have been importuned for a number of years to produce another album of this character, but we have bided our time through a desire to make up such an album only when we felt that there was sufficient good material available. The new album is now in preparation, and in order that all those interested in new offerings of pipe organ collections may have an opportunity of becoming acquainted with this collection, we are adhering to our usual practice of offering book publications at a low advance of publication price. The advance of publication price in this instance is 35 cents a copy, postpaid.

Secular Two-Part Song Collection

This might almost be called utility two-part song collection, since it provides material that school supervisors can use for two-part singing and any chorus of treble voices, whether juvenile or amateur, will find in it program numbers and encore novelties. Then again, with so much sight singing ability developed in our schools of today, it is perfectly possible for a song leader to use this with any general group, making possible effects that will not ordinarily be found in general group or community singing. While all numbers are in two-part, none are difficult and all are readily singable, because of the melody that is ever present. Some of the numbers are unusual in the effects readily obtainable and, of course, in the well-balanced variety are some excellent humorous numbers. The special advance of publication cash price is 20 cents a copy, postpaid.

Master Vocal Exercises by Horatio Connell

The Curtis Institute of Music in Philadelphia and the Chautauqua Summer School of Music are two avenues through which the name of Horatio Connell comes to the American musical public today, and, of course, all those who are in more intimate contact with the outstanding individuals in American musical circles know of Mr. Connell's reputation, not only as a voice teacher, but also as an American baritone who has been acclaimed here and abroad for his concert and oratorio work. Out of his wealth of experience and practical study of problems in voice study Mr. Connell has prepared this work which presents a master series of vocal exercises, and the voice teacher who wants to strengthen and modernize the study material that he utilizes should add to his curriculum this very practical book by Horatio Connell. The advance of publication cash price is 40 cents a copy, postpaid.

Fundamental Studies in Violoncello Technic by G. F. Schwartz

The interest in the 'cello is greater than many realize. It is a solo instrument of great possibilities, and in orchestral work it is of outstanding importance. Many are the musicians who are accomplished in other branches of musical endeavor who find the study of the 'cello enjoyable diversion.

It is not an instrument which is within the reach of younger beginners such as the piano, the violin and some of the other instruments; and, therefore, this set of

exercises starts in and proceeds in a manner suited to those who already understand all of the general rudiments of music.

These studies are arranged in such step-by-step order and furnish such work for the 'cello student that those faithfully perfecting a performance of them will have acquired a very substantial foundation of technical proficiency upon the 'cello. Teachers of the 'cello will find it a grateful work to utilize, as it is a set of studies that can be used to good effect along with a curriculum of standard 'cello studies of great masters of the instrument.

From the manner in which this paragraph introduces this set of *Fundamental Studies in Violoncello Technic*, the reader can gather that they also are ideal for self-study work. The nominal price of 40 cents a copy is all that is being asked on advance of publication orders.

New First and Third Position Album For Violin and Piano

This is to be one of the types of music collections that have made the Theodore Presser Co. book catalog so successful. By this we mean it is the type of collection that furnishes the player with material for diversion or for use in such public performances as are demanded from many, and at the same time it is also a collection that will prove of value to the teacher who wishes to utilize an album in instruction work. Incidentally, there are many teachers who prefer to give pupils the numbers separately in sheet form, and such teachers will find it very helpful to have an album such as this in their libraries, since they can make reference to it and order the particular numbers as they need them in sheet music form, because each number in this album, as is the case with practically all of the Theodore Presser Co. albums of music, is published in separate sheet music form. This album will cover a generous variety of first and third position pieces for the violin with piano accompaniment. During the period that our editors are deciding on the particular numbers that will be included in this collection out of the possibilities in hand, it is offered in advance of publication at the price of 50 cents, postpaid.

Seven Last Words of Christ Lenten Cantata by Theodore Dubois

This is just a last-minute warning to those who will soon be giving consideration to the music they desire for the Lenten season, since we will withdraw from the advance of publication offer our new edition of Dubois' *Seven Last Words of Christ* on January 1st. Our new edition bears English text that gives the true import of the utterances of Christ in the hours when all prophecies were being fulfilled by his Crucifixion. These English words also have the necessary poetic and dramatic qualities to fit in with the musical setting as effectively as the original Latin. Remember, we will be able to deliver any desired quantities early in January and that the opportunity to secure a single copy at the special advance of publication price of 50 cents will be withdrawn at the end of this month.

Brehm's First Steps for Young Piano Beginners

This instructor was on the market as one of the leading teaching works in the Brehm Brothers' catalog, which catalog was taken over by the Theodore Presser Company. We withheld making a new edition of this instructor until our Editors had time to give it careful attention and make certain that there was a place for it, particularly in view of the fact that it covers a field for which some excellent works already are available. There is such merit to the "Brehm's First Steps" that our Publication Department decided to issue it—adding some material that was felt would be an improvement, and before it is placed on the market orders in advance of publication will be accepted at 25 cents a copy. This is a beginner's book that utilizes the method of giving the first lessons with both hands in treble clef.

(Continued on page 966)

The World of Music

(Continued from page 887)

The "Amen" has been banished from the close of hymns in the services of St. Augustine's Church, Wembley, England, on the ground that its use is inartistic and often detracts from the climactic close of the hymn. This action was taken by the initiative of the clergy. And yet there are those still alive who will remember when there was bitter resentment of this "innovation" of singing the "Amen." One good rector went even so far as to denounce it as "one of the smartest bits of work of the Devil."

Dr. Ralph Horner, composer and teacher, of Winnipeg, Manitoba, passed away on April 7, 1926. Born at Newport, Monmouthshire, England, April 28, 1848, his education was finished in the Leipzig Conservatory under Plaidy, Moscheles, Reinecke, Papperitz and Richter. Returning to England, he became prominent as teacher and conductor of both orchestra and opera. He came to New York in 1906, and in 1909 removed to Winnipeg to become director of the Imperial Academy of Music and Arts. His compositions for orchestra have been often played.

The American Violin Trade Association held its first convention in New York on June 14-16, the chief interest in this first meeting being the discussions of the promotion of the American-made violin.

The sixth Annual Asheville Festival (North Carolina) was held August 9-16, when the San Carlo Opera Company produced "Carmen," "Madame Butterfly," "Barber of Seville," "Aida," "Lucia di Lammermoor," "La Boheme," "Tales of Hoffman" and "La Forza del Destino."

Miss L. Eugenie Eldridge has completed sixty years of service as organist of the village church of South Chatham, Massachusetts, having begun on the last Sunday of April, 1866.

Honegger's "Judith," with Mary Garden in the title rôle, is announced for its American première during the present season of the Chicago Civic Opera Company.

The Centenary of Beethoven's Death is to be commemorated at Milan by a revival of "Fidelio" at La Scala, and the performance of all the nine Symphonies under the leadership of Toscanini. All the String Quartets also are to be heard.

CONTESTS

A Prize of \$1500, for a suitable official song for the Infantry of the American Army, is offered by the *Infantry Journal*. Full particulars may be had by addressing the *Infantry Journal*, Washington, D. C.

A Prize of \$1000 is offered by C. C. Birchard of Boston, for the best original cantata suitable for choral presentation; and a similar sum is offered by the National Federation of Music Clubs, for a Symphonic Poem. Both these competitions are under the auspices of the Chautauqua Assembly of New York, and particulars may be had from H. Augustine Smith, Boston University, Boston, Massachusetts.

A Prize of One Thousand Dollars is offered by the National Opera Club, for the female singer with a voice of the most outstanding quality, to be determined in the contest of 1927, conducted by the National Federation of Music Clubs. Particulars from Mr. E. H. Wilcox, National Contest Chairman, Iowa City, Iowa.

Ten Thousand Dollars in Prizes of five thousand, three thousand and two thousand dollars each, are offered by the Musical Fund Society of Philadelphia, for the best chamber music compositions for three to six instruments. The contest closes December 31st, 1927; and particulars may be obtained by addressing the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

A Prize of Three Thousand Dollars is offered by *Musical America* for the best symphonic work by an American composer. The contest closes December 31st, 1926; and particulars may be had by addressing *Musical America*, 501 Fifth Avenue, New York City.

Prizes Amounting to Three Hundred and Ten Dollars, for the best unpublished anthems are offered by the Lorenz Publishing Company, of Dayton, Ohio, from whom all details may be had on application.

A "National Capitol Official Song" Contest is to be held under the auspices of the National Federation of Music Clubs. It is open to all American writers and composers, and full particulars may be had from Miss Beatrice S. Goodwin, Contest Chairman, 5 West Lenox Street, Chevy Chase, Maryland.

The Etude as a Christmas Gift

No better way to remember a musical friend than with a year's subscription to THE ETUDE. The price is only \$2.00, and with each subscription intended as a gift we will send a fine Christmas Gift Card announcing you as the donor. Let your subscription orders come early, which will prevent disappointment on Christmas morning. THE ETUDE coming each month prolongs Christmas cheer over the entire year and is a reminder of your friendliness and thoughtfulness.

THE PRESSER PERSONNEL



Nicholas Mora, Jr.

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Back in 1905 a young man by the name of Nicholas Mora, Jr. was given a position in the department caring for the Reserve Stock of Theodore Presser Company's Sheet Music and Octavo Publications, and now we introduce him as manager (since 1911) of that department. In 1905 Mr. Mora was one of the two workers in the Reserve Stock where the large quantities of each publication were kept wrapped in bundles and kept on open shelves. Now Mr. Mora supervises a dozen or more assistants in this department and cares for a stock of music many times the size of the 1905 stock and all the sheet music is in dust proof bins and all the Octavo Music in dust proof cartons. Ceilings, areas and the stock holding fixtures in this Reserve Department gleam like white china and in these well-ordered surroundings there are kept tons and tons of music to meet the demands of teachers and music buyers utilizing the many desirable publications in the Presser catalog.

Mr. Mora also manages a group of employees that feed the new printings of our music to the Reserve Department. This group with the aid of two speedy power folding machines and a power cutter, folded and trimmed around five million sheets of music in the last twelve months. Think of the detail to the correct handling of all this, in supplying the demands of the On Sale Department and Order Department. The zeal with which Mr. Mora has kept his department with all its great amount of detail functioning smoothly and promptly means much to us in the service we render to our great host of friends and patrons located wherever the mails reach.

Twenty-four Caprices For Violin Solo By P. Rode

This announcement is not so much to acquaint our readers with the type of work being offered as to make known to the violin world that we are preparing an excellent new edition of these widely-used caprices for *The Presser Collection*. This is in keeping with our plan of having all the worth-while standard studies and classical collections included in *The Presser Collection* in the most desirable editions. To many violin teachers it would seem incredible that a violin student had attained any degree of proficiency if he had not first gone through the *Krutzler Studies* and then the *Rode Caprices*. Otto Meyer, whose fine editions of violin teaching works are known to many, is carefully scanning this work and preparing it for our engravers. The advance of publication cash price of the *Twenty-four Caprices for Violin Solo by Rode* is 45 cents a copy, postpaid.

Fifty Easy Melodious Studies for the Pianoforte By A. Biehl, Op. 7

Some teachers regularly use a certain work or combination of works in exactly the same prescribed order for all pupils; others try to fit individually to each pupil the work that they feel will produce the best results; again, others like to change for their own mental relief. All of these conditions explain why there is a sale for so many teaching publications as are on the market, and particularly keep in use many standard works, such as this interesting group of second-grade studies by Biehl. Our new edition will be dressed up in fine fashion in every way and will be put out in *The Presser Collection* form. The advance of publication price is 30 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses For All Occasions

Anyone wanting a general collection of good things for everybody to sing, whether he is a community song leader, a school music supervisor or an assembly music director, should know this book, and the surest way to make its acquaintance is to send in an order in advance of publication with ten cents. This will insure receipt of a copy as soon as it is printed. Weeks of work already have been put in upon it and there are quite a few more weeks of work necessary to the mechanical side of its production. Naturally a book of this character could not be satisfying unless it included many old favorites along with a few good old hymn tunes, but this collection in addition to doing this, has its own individual new special settings of classical melodies and the use of copyright melodies available only to us. In all there will be around 150 numbers, and all printing will be of a size that is easily read; so it can be appreciated what a bargain is being offered in advance of publication at 10 cents. Naturally, when it appears on the market we shall offer it in quantities at a very nominal price.

First Garland of Flowers Favorite Melodies in the First Position For Violin By Julius Weiss, Op. 38

It is hard to tell just how early "impetuous youth" begins, but teachers of children find it existing from the very first points of instruction. The youngster who is just learning to hold a pencil immediately wants to write a long letter to somebody, and so it is in music study. The little student has an inward desire to play a piece before he possesses the necessary technical equipment. The *First Garland of Flowers* long has been the standby of many violin teachers in giving the young pupils melodious pieces to play in the early stages of violin study. There is a piano part so that the little student is further delighted with an accompaniment to these little pieces, which are all in the first position. This standard work is undergoing a careful scrutiny at the hands of our Editors and all necessary editing and revisions will be made before we place it on the market as a new addition to the *Presser Collection of Standard Studies and Classical Collections*; 35 cents is the price at which advance of publication orders are being accepted.

H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

Despite the many excellent comic operas for amateur production that have come from such writers as May Hewes Dodge and John Wilson Dodge, R. M. Stults, Paul Bliss and others in recent years, amateur organizations never seem to tire of the Gilbert and Sullivan Comic Operas. Perhaps it may be that there are more amateur organizations that causes a continued sale for the Gilbert and Sullivan works in addition to the great sale of later works by some of the writers we have mentioned above, but in all events there is an ever-present demand, and to meet this with a modern, well-printed edition we are adding *H. M. S. Pinafore* to our catalog. This comic opera, with its delightful humor and its sparkling and melodious music, is well deserving of being offered to the musical world in a good new edition such as we are preparing. For those who want to become acquainted with this work or the fine new edition that we are making, there is presented the opportunity of ordering a copy in advance of publication at the special price of 50 cents a copy, postpaid.

Seven Octave Studies—School of Octave Playing—Part 2 By Theo. Kullak

This is to be a fine new edition of Kullak's well-known *Seven Octave Studies* which forms the second part of this composer's *School of Octave Playing*. As we have said in advertising *The Presser Collection* in its newest and finest form, "Nothing is better than the best." Piano

teachers may rest assured that this new edition of these "Seven Octave Studies" will be superb in every way. The editors not only compare works of this character with the originals, but also with all existing revisions and editions on the market, in order to make certain that everything practical and worth-while will appear in *The Presser Collection* edition, but they also carefully consider every section to ascertain if any possible new editions or revisions will be helpful. These Octave Studies are not easy, by any means, being designed more for the advanced student who has attained quite a degree of proficiency, yet should have daily drill in accuracy and speed in octave playing. The advance of publication price of this new edition is 40 cents a copy, postpaid.

Advance of Publication Offers Withdrawn

We have two works that cease to be subject to the advance of publication offer, beginning with December 1st. One of these is the *Dozen Songs for Saxophones*, by Clay Smith. This is a fine collection of saxophone numbers and will satisfy those who want to render saxophone solos with any member of the saxophone family or who want to do duet work with any two members of the saxophone family, in either case with or without piano accompaniment. There are three saxophone volumes, one containing a solo and second saxophone part for C melody saxophone. Another volume covers the E-flat alto saxophone in the same way, and another covers the B-flat tenor saxophone similarly.

If it is desired to play duets with two C melody saxophones, then it is necessary to buy only one volume. If it is desired to play a duet with the C melody saxophone and B-flat tenor saxophone, then two volumes are bought. This illustrates how parts are interchangeable. The saxophone volumes are 50 cents each and the piano accompaniment 75 cents.

The other work being withdrawn this month is that presenting the *Three Dances for Piano—Four Hands*, by Cyril Scott. These are extremely interesting piano numbers, and they will interest concert pianists as well as teachers of advancing students. Then, of course, the many proficient pianists who indulge in piano duet playing for the pure love of it should have these distinctive numbers. Price, \$1.25.

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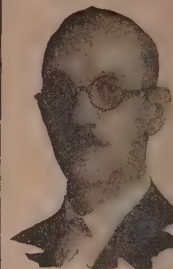
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The following is a partial list of rewards given entirely free for new subscriptions to *ETUDE MUSIC MAGAZINE*. Select the one you desire and you will be mightily pleased with your choice. Gifts or rewards are standard merchandise and will be appreciated as holiday gifts:

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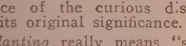
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Educational Study Notes

(Continued from page 941)

rch for a Church Festival, by Ernest A. Dicks.

r. Dicks, a member, we believe, either of the rican Guild of Organists in this country or the Royal College of Organists in England, written much notable organ music. This ch has a fine dignified theme, carefully ded. Note the strong dominant cadence before the restatement of this theme. Play number majestically (*maestoso*) or else it lose much of its character.

the pedal figure, to be distinct, should be ed  not 

ance of the curious distortion of a word in its original significance.

ndantino really means "slightly slower than ante," but the received meaning is "slightly r than *andante*," and hence you must gov- y playing accordingly. This word is an- r this section note the excellence of the de- ding Pedal scales. Make them staccato! y few organists have a good pedal staccato, is known. Where the direction "In Oboe" iven, the left hand commences a fine coun- int—which, unfortunately, is quickly adoned.

eamland, by Henry Tolhurst.

eamland must be performed *molto legato*. r. Tolhurst's series of keys is very felici- : A Major, A Minor, C Major, E Major,

and A Major. As you can see, these are all closely related to each other.

The first six notes are the motive. A very lovely melody, suited either to teaching or recital.

Rose of Love, by Lily Strickland.

A sketch of Miss Strickland appeared in these columns recently.

This song is typical of her style and its excellences, and will stand or fall according to the singer's capacity for *espressivo* singing.

The sections marked sustained (*sostenuto*) must be so sung.

And the Angel Said, by Frances Pitts Grant.

And the Angel Said strikes us as being one of the very best Christmas songs we have seen for a long time. Its themes are sturdy and well-contrasted, and there is plenty of rhythmic variety. This song builds to a fine climax in the broad-flowing 12/8 section. Make a ritard on the words "Christ the Lord."

This wonderfully poetic Biblical text has seldom had such a worthy musical counterpart. The composer seems to have caught up the whole spirit of the words into her excellent music.

Snowflakes, by Thurlow Lieurance.

One of Mr. Lieurance's finest inspirations, beautifully descriptive.

Take it at a leisurely tempo, with a slight drag on the first notes of the theme.

Musical Books Reviewed

ical Theory: Short Lessons. By Arthur Andersen. Books I and II. Bound in cloth and published by H. T. FitzSimons. Book I, 48 pages; Book II, 47 pages. Price, fifty-five cents a copy.

These diminutive volumes Mr. Andersen, an American composer and pedagogue of repute, sets forth lucidly and without elaboration the elements of musical theory from the most matters of staff, clefs, and notation to the formal treatment of the dominant ninth chord and its inversions, and the principles of song composition. The lucidness of school students for whom these books are primarily intended should, we think, gain a very clear idea of musical fundamentals from the writer's handling of his subject. Mr. Andersen, during his student days in Europe, was apparently lucky enough to become one of the admirable habits of French thought and reasoning: clarity, directness, lucidity, and reasoning; and the present volumes exhibit these qualities pretty much throughout. The lessons are short and to the point; they seem ideally adapted to the amount of time the school student can allot to musical study each week.

The matter of Intervals is especially well treated.

We see no reason, by the way, why the author should make substitutions (and such many ones) for the commonly-accepted names indicating Sixth Chords and Six-fourths. Naturally, one must be original—symbols which have served for so many centuries have survived because they were the fittest, and we are old-fashioned enough to hate to see them displaced.

ing. By Herbert Witherspoon. Cloth bound; one hundred and twenty-six pages. Published by G. Schirmer, Inc. Price, \$2.00. The science of Astronomy, whose phenomena occur in the detachment of a million miles' distance, is as clear-cut as an iceberg. The science of Anatomy, the materials of which we hear and feel every minute of our lives, flows with superstitions. These threaten engulf, among others, the ghost-ridden spirit.

This book does one thing and does it well. It gives the voice from its enthrallment to the physique, making it, not a means of depicting nasal, throat and lung passages, nor a device for directing the breath into forty channels, but a free, untrammelled expression as natural as the child's first cry and as fully in command of every organ it goes to employ.

Let it is no new thing for a book on singing to say, "Let the voice alone." This book is neglected out because, having said it, it goes on to tell how such a command may be carried out through technique, diet, care of throat and so on. Particularly elucidating and entertaining is the chapter on exploded fads and fancies in the teaching of singing.

utspoken Essays on Music. By Camille Saint-Saëns. Authorized translation by Fred Koenig. Cloth bound; with musical illustrations. One hundred and eighty-six pages. Published by Rega, Paul, Trener & Co., Ltd., and E. P. Dutton & Co. Price, \$2.00. That a true musician is first a truly great person cannot be doubted. That he can talk the architecture of New York or of the intelligence of animals with keen insight and sympathy is a matter of some wonder. But when he is Camille Saint-Saëns and actually writes a book containing comments on these as well as other topics pertinent to music-lovers, simply get the book and read it.

But when we run through the pages first it is hazy to observe the captions and read the sentences here and there. American moods, the metronome, appoggiatura, Helen

of Troy, the Operetta, Roosevelt, lions in captivity, false masterpieces, Chopin annotating the *F Major Ballade*, ants, Sarasate, Liszt—it is impossible to name all the nooks and crevices into which this genius thrusts the fingers of his wit.

Through every page drifts the warm breath of kindness and the tang of a human interest. These are not discourses of a brain-weary composer sickened by a too-deep draught at the Pierian Spring, but an Apollo gaily sipping of ambrosia and imbuing himself forthwith with the spirit of a playwright, archaeologist, diplomat, mathematician, architect, litterateur, and poet.

On the Trail of Negro Folk-Songs. By Dorothy Scarborough. Two hundred and eighty-nine pages; cloth bound. Illustrated with musical notations. Published by Harvard University Press. Price, \$3.50.

While trim, systematic white folk have been dovetailing their new theories of composition into old ideas of sense and rhythm, the negro has been singing the joys of his religion, the pleasures of dancing and eating "shortenin' bread" and the sorrows of the boll-weevil, of "Old King Buzzard" and "Ca'lin."

Here they are all given—tunes that we thought were our own peculiar possession, "The Monkey's Wedding" and "The Frog That Would A' Wooing Go," for instance, with many another that we instantly make ours. A great work, indeed, it is to save for the world, grown suddenly too solemn and too old, scraps of melody from nursery days and from the open paths and broad blue skies of childhood.

American Composers (Revised Edition). By Hughes and Elson. Cloth bound; 582 pages; illustrated. Published by The Page Company (Boston) at \$3.00 per copy.

"American Composers," by Rupert Hughes, first appeared in 1900. To this have been added by Arthur Elson due mention of composers who have come into notice since that time and the recent accomplishments of the older writers. The authors, both of whom stand among our most valuable critics of matters musical, have brought within one volume a complete, concise and pleasantly readable narrative of the men and women who have made American music respected, and along with this have given a clear vision of the quality of their creations.

The pages are enlivened by both portraits of the composers and liberal quotations (sometimes *fac simile* reproductions of the manuscript) from their works.

Missa Festiva, by Nicola A. Montani. Paper bound; 62 pages. Published by J. Fischer & Brother. Vocal score. Price, \$1.00.

This "Festival Mass," by Mr. Montani, the Director of the Palestrina Choir, is lofty in conception, highly musically, and, withal, very excellent liturgical music. The Gregorian background, which lends the air of impersonality that is supremely necessary to this type of composition, is skillfully employed; and where a hand less sure would have achieved only false effects, Mr. Montani adapts and molds his material with felicity and understanding.

The contrapuntal texture of this mass is finely woven throughout. Canonical imitation and other fugal devices are introduced with great ease and naturalness.

The theme of the *Kyrie* (appearing in augmented form at the end of the chant) is not so interesting as most of the other themes in this work; but it is adequate, and its syncopations are effective. And the pedal point at the end of the *Kyrie* is remarkably fine and well-blended.

The "Et ex Patre natum" theme (in the *Credo*) seems to us the most striking one in the mass; the *Gloria* and the *Sanctus*, the most successful sections.

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Concise Index of THE ETUDE for 1926

(Only a few Leading Articles are given. The Musical Index is complete.)

[In order to save space the titles of many of the leading articles have been somewhat condensed.—EDITOR'S NOTE.]

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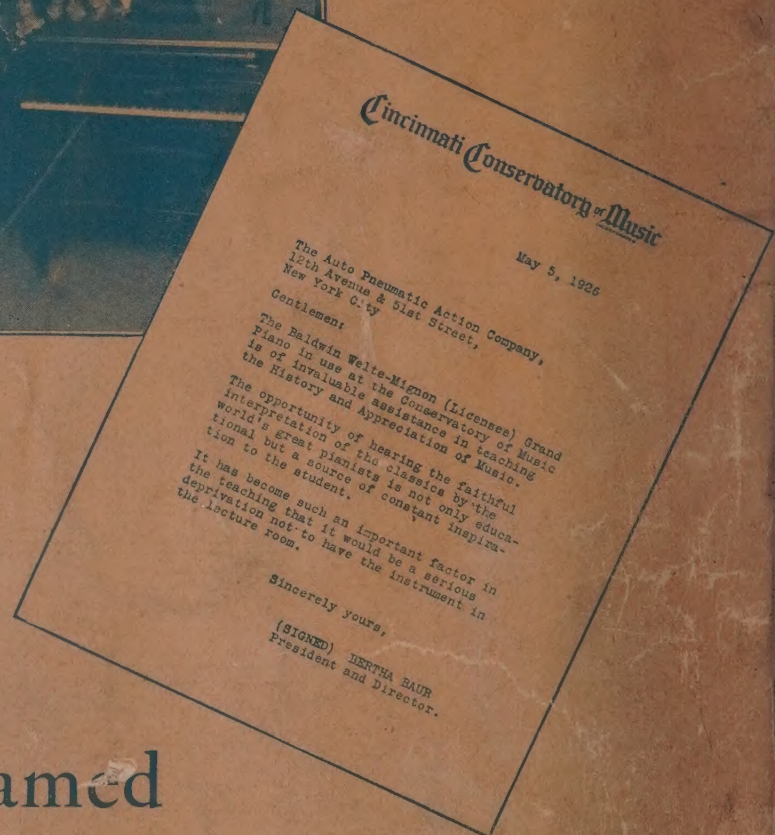
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